

SCHWARZHEITER COMMANDO

"COMMANDO"

by

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"COMMANDO"

BLACK SCREEN. One word explodes towards us with cold brutality: COMMANDO. It FADES...leaves us in darkness. And we HEAR a growing ROAR...a frightening RUMBLE.

FADE IN

EXT. SUBURBAN CUL-DE-SAC - DAY

1

TIGHT ON the churning compactor of a garbage truck. The CAMERA PULLS BACK and we SEE the truck, battered and olive-grey. A bored garbage man with a kerchief over his mouth hangs on the back of the truck as it moves along the street.

INT. BEDROOM - CLOSE ON THE BED - DAY

2

As LAWSON awakes with a start. He's late 30's, a little worn. He shakes his WIFE.

LAWSON

What's that?

WIFE

(barely awake)

Unnn...sounds like...

(stifling yawn)

...the garbage men.

LAWSON

On Tuesday?

WIFE

(yawning)

Maybe they changed the
schedule...

Lawson listens to the noise as it APPROACHES, finally throws his feet into his bedroom slippers.

LAWSON

Shit.

INT. LAWSON'S HOUSE - PANTRY

3

He runs into the pantry, dragging several ungainly plastic trash bags.

EXT. LAWSON'S HOUSE - DAY

The truck SOUND is CLOSER now. We can SEE it at the end of the long driveway.

Lawson flings the green plastic bags into two battered and half-full metal cans, starts running down the driveway.

LAWSON

(shouting)

Wait a minute, wait a minute!

END OF DRIVEWAY - DAY

The truck stops at the bottom of the driveway. Lawson stumbles his way towards it, smiles.

LAWSON

I was afraid you'd miss me --

REVERSE ANGLE

COOKE -- The man behind the truck -- pulls an Ingram submachine gun INTO VIEW. At the same moment, the cab of the garbage truck is kicked open and DIAZ, the driver, leans out, similarly armed.

COOKE

Don't worry...we won't.

And they cut Lawson down, the bullets raking across his body and the cans.

LONG SHOT

Lawson falls back, spread-eagled. The garbage cans, pierced and leaking, roll TOWARD THE CAMERA, blocking our view just as Cooke moves close to administer a coup de grace.

CUT TO:

INT. AUTOMOBILE DEALERSHIP - DAY

FORRESTAL grins INTO THE CAMERA.

FORRESTAL

You ain't seen nothin' yet.

Cont.

CAMERA ADJUSTS TO SHOW us that Forrestal is just now closing the trunk of a big new Cadillac. He's showing it to Diaz, who nods and makes noncommittal NOISES as Forrestal continues the hype.

FORRESTAL

(as trunk closes)

Hear that sound? American workmanship. You think the Japanese invented that? Bullshit. We did...sure, we lost it for a while...but we got it back.

Diaz gets into the car.

FORRESTAL

Sure, get in...comfy, right? I know what you're gonna say... it's cloth. But take it from me...you don't want leather, it's hot, it cracks, it's trouble. And look at the head room...you're not gonna have a problem...

Diaz starts the engine.

FORRESTAL

Go ahead, start it up. Hear that? That's power...that's performance ...that's -- Jesus Christ --

Forrestal has said this last because Diaz has thrown the car into reverse, knocking down a big display.

FORRESTAL

Hey!

ANOTHER ANGLE

9

Diaz slams the car into forward, hits the accelerator and ROARS across the display room floor.

The car SLAMS into Forrestal, flinging his body across the hood. The car continues on, CRASHES through the outside window and disappears down the street.

CUT TO:

EXT. FISHING BOAT - NIGHT

10

Dangling working lights illuminate the night. The tuna fleet is in.

DOCK - CLOSE ON BENNETT

11

mid-thirties, well muscled, BENNETT helps another worker wrestle a net of fish into a hold, then he wipes his brow and shouts over the noise.

BENNETT

That's all for me, Les.

Les nods. Bennett steps off the boat, crosses over another boat and steps onto his boat.

BENNETT'S BOAT

12

Bennett starts his boat, revs the throttle, then pulls away from the other boats. The wind whips his hair as he cruises out into the night.

FULL SHOT

13

The boat moves away from us, then WHOOM, the boat EXPLODES into a fireball, sending debris high into the air.

EXT. DOCK AREA - NIGHT

14

A man comes out of the shadows on the dock and watches the explosion, the fiery lights splashing onto his face. It's Cooke - the "garbage man."

SMASH CUT TO:

EXT. MOUNTAINS - DAY

15

MAIN TITLES BEGIN...and along with them we HEAR MUSIC.

The CAMERA SKIMS OVER snow-capped peaks, pine trees twinkling dew in the morning light.

Then we SEE it: An 80's version of a log cabin...with crisp, clean lines...energy efficient and snug.

ANOTHER ANGLE

16

as a giant FIGURE descends from the mountains behind the house balancing a giant log on his right shoulder and carrying a chain saw in his left hand.

This is COLONEL JOHN ALEXANDER MATRIX. He's in his mid-thirties...a man of raw power and vitality...and something else: Joy. Joy, and a sense of calm.

Matrix reaches a shed behind the cabin. He puts down the log and chain saw, then picks up firewood and begins to SPLIT it with awesome single swipes of an axe.

INTERCUT:

LOW ANGLE - HOUSE

17

as a shadow comes stealthily alongside the house and begins to slowly and cautiously advance on Matrix.

INTERCUT:

MATRIX AND APPROACHING PERSON

18

Matrix doesn't turn or otherwise seem to see the other person...but he reacts to little things:

EXT. HOUSE - SERIES OF SHOTS AND SOUNDS - DAY

19-
23

- A. A TWIG
cracks.
- B. A SQUIRREL
scampers away, startled.
- C. SOME PEBBLES
roll away.
- D. A GATE
responds with a faint creak while:
- E. THE AXEHEAD
reflects a dull, indistinct figure approaching
Matrix from behind.

None of the above escapes Matrix's eye...and then, at the last possible second, he WHIRLS and confronts:

NEW ANGLE

24 ,

Matrix sweeps up the intruder...his eleven-year-old daughter, JENNY. She laughs as he tickles her.

JENNY

Dad...Dad...put me down.

She tickles him back on his neck and ribs...he laughs, puts her down.

MATRIX

I surrender, I surrender.

He raises his hands, open, trusting. Instantly she attacks again, then runs like hell as he pursues her, MUSIC CONTINUES.

EXT. ROADSIDE ICE CREAM STAND - DAY

25

Matrix's Blazer is parked here. Father and daughter sit across from each other...she has a cone, he has a dish. He uses his spoon to steal some of her flavor and jimmies...he gets away with this twice before she pokes him on the nose with the cone. He wipes ice cream from his face.

EXT. CABIN STREAM AREA - DAY

26

Matrix and Jenny are trout fishing in a beautiful stream. A deer tentatively approaches and Matrix and Jenny take food from a knapsack and hold it out for the deer. The deer comes closer, takes the food from them, then licks their hands.

DISSOLVE TO:

MATRIX

26-A

shows Jenny karate moves. She tries a move on him and he pretends she's knocked him over.

DISSOLVE TO:

MATRIX

26-B

gives Jenny a piggyback ride over the bridge that crosses the stream, as they head back to the cabin.

CUT TO:

INT. CABIN - DAY

27

Matrix goes to open the refrigerator in his cabin and stops. Taped to the door is a cutout of a heart: 

Jenny is peeking at Matrix from around the corner of the kitchen. He sees her, he smiles, and they meet and hug.

MUSIC AND TITLES END.

INT. HOUSE DINING ROOM - LATER - DAY

28

Matrix sits at the table as Jenny serves lunch. The view through the expansive picture window is breathtaking. Matrix leafs through some of Jenny's rock'n'roll magazines.

MATRIX

When I was a boy and rock and
roll came to East Germany, the
communists said it was subversive...

(slight smile)

...They were right...

(bites into
sandwich Jenny
brought him)

...What's in this?

JENNY

You don't want to know.

Suddenly Matrix gets an odd look on his face...he stands, cocks his head.

JENNY

What's wrong?

He shushes her, puts his hand up to block the sun as he peers through the picture window. Now Jenny -- and the audience -- can SEE what Matrix's keen senses have already heard...an approaching aircraft.

MATRIX'S P.O.V. - HELICOPTER

29

with U.S. Army markings, coming towards the house... then veering off for a landing.

TWO SHOT

30

JENNY

You said you wouldn't go away
again. You said you were through --

MATRIX

I'm not going anywhere.

Cont.

JENNY

Promise?

MATRIX

Promise.

THE COPTER

31

It lands. Three men get out.

GENERAL FRANKLIN KIRBY is in the lead. He's in his early 50's, fit, energetic -- and, as we can SEE -- the pilot of the craft. He's wearing rugged Army Class "C's."

The two young soldiers with him are HARRIS and JACKSON. They wear BDU's and carry carbines. At a look from Kirby they fan out, and watch the cabin.

KIRBY

32

Kirby approaches the cabin.

KIRBY

(calling out)

John, come on out. It's Kirby.

MATRIX

(o.s.)

I know.

Startled, Kirby whirls to see Matrix standing behind him.

KIRBY

Silent and smooth...just like
always.

He smiles and he and Matrix come together and shake hands.

MATRIX

I better be. You taught me.

He affectionately squeezes Kirby's shoulder.

Jenny comes out of the cabin toward the two men.

KIRBY

I need to talk to your dad, Jenny.

JENNY

No way, Jose.

Matrix gives her a sharp look and Jenny grudgingly goes back inside. Kirby and Matrix begin to walk as clouds billow high above the mountaintops around them.

Cont.

KIRBY

Someone's killing your men.

MATRIX

(startled)

You gave them new identities...

KIRBY

There must have been a leak.
Lawson, Forrestal...Bennett
have all been hit.

MATRIX

Who's doing it?

X

KIRBY

You've made enemies all over the
world, John. It could be the
Syrians, the South Africans, the
Russians...or a terrorist group.
(pausing)

X

They're gonna find you.

Matrix looks toward the cabin. Jenny is watching him
through a window. Matrix turns back to Kirby and they
begin walking back to the cabin.

MATRIX

We were going to make a normal
life here...

X

KIRBY

You will...I promise. I'm going
into the city to coordinate with
the Federal people. In the
meantime, Jackson and Harris will
stay with you.

X

Matrix looks the two soldiers over.

MATRIX

They any good?

KIRBY

Real good...

(pausing)

But not as good as you were.

OUT

33-
36

CUT TO:

MATRIX - LATER

37

watches the chopper lift off and fly away. Jenny, subdued, comes out of the cabin.

JENNY

Is it bad?

MATRIX

I'm not leaving you...if that's what you mean.

JENNY

Then it can't be bad.

She smiles.

An intense look comes over Matrix's face, then --

-- In a BLUR, he sweeps up Jenny in his arms just before machine gun fire BLASTS the cabin. The VOLLEY OF FIRING SHATTERS the windows and RIPS OPEN Harris' chest, his blood SPLATTERING against the cabin.

Matrix, still clutching Jenny, DIVES through the door into the cabin and HITS the floor. Jackson CATCHES a round in the shoulder, SPINS to the ground, then crawls through the door after Matrix.

The three of them lie on the cabin floor as the FIRING CONTINUES to BLAST AWAY at Harris' body, the rounds SMACKING into the side of the cabin.

Then the firing stops. Silence.

MATRIX

(whispering)

How bad you hit?

JACKSON

(whispering)

I'll make it.

MATRIX

(whispering)

I've got to get my rifle from the shed. Keep an eye out, they'll be coming. You're downwind, the air currents might tip them off.

Cont.

JACKSON
(whispering)
Downwind??
(looks at Matrix
like he's crazy)
You think I'll smell them coming?

MATRIX
I did.

Matrix and Jenny move low to the floor toward her bedroom.

MATRIX
(whispering)
Stay out of sight, I'll be
right back.

Jenny goes into her bedroom and Matrix goes out the
backdoor.

EXT. CABIN - DAY

38

He races to the shed, unlocks it, goes inside to a
high-tech cabinet and opens it.

Inside is an H&K assault rifle, two big banana clips of
ammunition and a Baretta JS pistol. Matrix pulls
the weapons out and readies them.

CUT TO:

INT. CABIN - DAY

39

Jackson peers out the window, sees nothing, then edges
back to the floor. Two hands WHIP a garotte around his
neck and CHOKES the struggling Jackson to death.

JENNY

40

hears a THUMP and sticks her head out from under her
bed to look, but sees nothing. Suddenly, footsteps
approach her bedroom door. She pulls her head back
under the bed just as two boots enter her bedroom.

A knife is attached to one of the boots.

CUT TO:

EXT. CABIN - DAY

41

Matrix puts the pistol in his waistband and SLAMS
home a clip in the rifle. He RACES out of the shed,
RUSHES to the cabin and OPENS the backdoor.

Jackson, garotte still around his neck, falls lifelessly
through the door STRAIGHT INTO THE CAMERA.

Matrix ducks as Jackson GLANCES off him and CRUMPLES
to the ground.

INT. CABIN - DAY

Matrix, H&K rifle held ready, silently enters, then moves carefully through the cabin. He peers into the den and sees Diaz, one of the men who killed Matrix's men, sitting in a chair, looking at Jenny's ~~DAD~~

Matrix steps forward and points his rifle directly at Diaz.

MATRIX

Where is she?

Diaz smiles and puts his feet up on a table.

DIAZ

Mellow out, man. We can't talk business with you waving guns in people's faces.

Matrix puts the rifle against Diaz's forehead and COCKS the trigger. The smile vanishes from Diaz's face.

DIAZ

She's safe, Major. Whether she stays that way is up to you. My people got some business with you...

Matrix hears a NOISE outside, glances out the window and sees two vehicles RACING away from the house.

DIAZ

...and if you want your kid back, you gotta cooperate. Right?

MATRIX

Wrong.

Matrix levels the H&K and BLASTS Diaz in the chest.

Diaz and the chair are JERKED violently backward.

ABRUPT CUT TO:

EXT. CABIN - DAY

Matrix JUMPS out of the cabin and RACES to the BLAZER, its hood up. He checks the engine.

Torn wires stick up, the distributor cap is disconnected and broken.

Cont.

He looks down the mountain and sees the vehicles winding along the mountain roads.

Matrix slams the Blazer's hood...gets inside...puts his weapons on the seat...then releases the brake. Then, one hand on the wheel, the other on the door frame, he begins to push the car.

He steers it not towards the dirt road, but towards the shoulder where a steep incline leads downward. Since the Blazer is pointed the wrong way, Matrix is pushing it uphill...the effort is incredible...the veins on his neck stand out...with a SCREAM, he puts everything he's got into it...and finally it begins to roll downwards. Matrix leaps in. Snaps on the driver's shoulder belt...reaches over and wraps the passenger belt around his body as well.

The Blazer rolls over the edge.

BLAZER - SEVERAL SHOTS 44

as it bounces wildly down the 45 degree slope.

INT. BLAZER 45

Matrix fights to control the wheel. A low-hanging branch SMASHES the windshield.

DARK VEHICLE 46

It takes another curve. CAMERA PANS UP, and we SEE the Blazer, coming closer and closer by this direct route.

THE BLAZER 47

It barrels down the mountainside, out of control, smashing through trees, bounding off rocks, dropping like a stone.

INT. BLAZER 48

Matrix is taking a terrible beating. But he's almost down to the road...ahead of the black vehicle!

WIDE ANGLE - WINDING ROAD 49

The two vehicles narrowly miss each other...the dark car almost spins out.

THE BLAZER 50

It careens past the other car, slams into a huge boulder -- flips -- ROLLS OVER AND OVER.

THE OTHER VEHICLE

51

o.s. of this mishap, rushing down the road.

THE WRECKED BLAZER

52

The wrecked Blazer is BURNING, then suddenly EXPLODES. The CAMERA HOLDS ON this, what looks like Matrix's funeral pyre.

Then we SEE movement and SEE a bloodied and injured Matrix crawling away from the intense fire.

He stops and looks back at the destroyed Blazer.

WIDER ANGLE

53

A large group of armed soldiers start to surround Matrix.

He stands up, cut, bleeding. The lead man approaches to frisk him.

MATRIX

54

Matrix ELBOWS him in the stomach, DRIVES his fist into the man's Adam's apple, PULLS HIM DOWN, CRACKS the man's vertebrae, grabs the dead man's rifle and SLAMS the butt against the face on the man closing on him. The man's jaw SHATTERS.

But three more men are immediately on Matrix and they wrestle him to the ground. He forces his way up again, the three men still all over him.

Matrix's eyes suddenly WIDEN as he looks at two boots with an attached knife, then up at the man standing in them.

It's Bennett, the man we saw die!

MATRIX

(stunned)

I thought you were --

Bennett reaches up with a bulky pistol and points it at Matrix.

BENNETT

Dead...

He FIRES at point-blank range.

Matrix is BLASTED backward to the ground.

CUT TO:

INT. PORT TERMINAL TRANSPORT BUILDING - DAY

Bennett and GENERAL ERNESTO ARIUS (in guerrilla fatigues) walk through a large warehouse filled with tanks, jeeps and soldiers carrying bazookas, machine guns, mortars, etc. It looks like a small army.

CUT TO:

SPECIAL EFFECT

An intense white light SHIMMERS at the CAMERA, almost as if the light were floating on water. It is so BRIGHT it hurts our eyes.

CUT TO:

INT. SMALL ROOM IN PORT TERMINAL TRANSPORT BUILDING - DAY

Matrix's motionless body is lying on a slab of a table. His eyes slowly open as he looks at the same BRIGHT LIGHT.

That light in on the ceiling of the small room he is lying in.

Matrix groggily shakes his head, sits up a little and sees Bennett holding up the bulky gun.

BENNETT

Tranquilizers.

General Arius approaches Matrix.

ARIUS

Remember me, Major?

MATRIX

I remember the people you tortured and killed.

ARIUS

You don't understand a country like Val Verde, Major. It needs a president with an iron hand. It needs my hand again.

MATRIX

Why tell me?

ARIUS

Because you're going to return to Val Verde and kill the president you helped to overthrow me.

Cont.

BENNETT

Why don't you have Bennett
do it -- he was there with me.

ARIUS

But President Velasquez trusts
you; after all, he made you a
(ironic smile)
'Hero of the Revolution...'
(smile vanishes)
While Captain Bennett, left,
shall we say, under a cloud...

MATRIX

(glances at Bennett)
He enjoyed the killing a
little too much.

BENNETT

You trained me, Major.

ARIUS

(to Matrix)
You can get close to Velasquez,
you will kill him...We've gone
to alot of trouble to find you.
We faked Bennett's death so
Kirby would get nervous and lead
us to you. And now that I have
you, you'll do what I tell you.

MATRIX

And if I don't?

Arius looks at Matrix for a beat, then Arius nods to
Bennett.

Bennett opens a sliding door to a closet and Matrix sees
Jenny.

She is gagged and tied tightly to a chair. She is
shaking from fear and her eyes are wet with tears.

Matrix LUNGES up from the table, but his hands and feet
are chained to the table and he is STOPPED.

Bennett wheels Jenny out of the closet over to Arius.
Arius begins to finger her hair.

ARIUS

So pretty...There are many
things I'm going to teach her.

Cont.

Matrix FIGHTS at the chains like a crazy man, but he can't move.

Arius fingers the shirt collar around her neck.

ARIUS

You kill Velasquez, Major, and you'll get her back. You try anything else...

(pausing)

...and I'll send her to you in pieces.

CUT TO:

EXT. MATRIX'S CABIN - DAY

58

General Kirby stands in front of the cabin looking at the bodies of Jackson, Harris and Diaz.

Soldiers are searching around and inside the cabin.

One of the Soldiers approaches Kirby.

KIRBY

Any sign of Matrix?

SOLDIER

No Sir, just those bodies...

(pauses)

...You think there's more?

KIRBY

If he's still alive, I'd expect a lot more.

CUT TO:

EXT. LAX TERMINAL - DAY

59

A long, silver limo pulls up to an LAX terminal and parks.

INT. LIMO - DAY

60

Cooke is at the wheel. Matrix (in a tropical suit) and Bennett are in the rear seat, SULLY and HENRIQUES on foldout seats facing them.

BENNETT

(to Matrix)

Sully will make sure you get on the plane and Henriques will stay with you to make sure you get off. If I don't get a call from either one of them, she's dead.

Cont.

He motions and Henriques opens the car door and brings Matrix out with him. Sully follows them.

EXT. LIMO - DAY

61

Matrix looks back at Bennett through the open door.

MATRIX

I'll be back, Bennett...
For you.

BENNETT

I'll be ready.

They eye each other, then Sully shuts the door and Matrix watches the limo drive off.

Henriques and Sully flank Matrix and they enter the terminal.

INT. TERMINAL - DAY

62

The three of them pass through the terminal. Matrix looks toward two police officers that are right next to them, but he remains silent.

Henriques, Matrix and Sully walk through the X-ray booths as the security guard watches, then they continue on.

CUT TO:

BOARDING GATE

63

They approach the boarding gate. Sully hands Henriques and Matrix their tickets, then Sully stuffs a \$10.00 bill in Matrix's breast pocket.

SULLY

Have some beers in Val Verde,
Matrix, it'll give everyone more
time with your daughter.

Matrix looks down at the bill, then up at Sully.

MATRIX

You're a nice guy, Sully,
I like you...
(pausing)
...That's why I'll kill you
last.

Cont.

Henriques takes Matrix's arm and moves him toward the gate.

HENRIQUES

Open your mouth again and I'll
nail it shut.

Matrix looks up at a wall clock. It reads 6:55. He and Henriques board the plane as Sully watches from the boarding area.

X

INT. PLANE - DAY

64

Henriques and Matrix enter the plane. A STEWARDESS smiles at them and examines their tickets.

STEWARDESS

First class, seats seven A and B.

They are the last passengers to be seated. They walk down the aisle, Matrix takes the window seat and Henriques the aisle seat.

A NOISE attracts Matrix's attention and he watches the door to the entrance tunnel CLOSE. The Stewardesses prepare for the takeoff as the plane's engines begin to RUMBLE.

Matrix edgily looks around the plane.

The Stewardess approaches him.

STEWARDESS

You must fasten your seat belt,
Sir.

Matrix looks out the window and sees Sully looking right back at him through the waiting room window.

Matrix turns to the Stewardess.

MATRIX

Could I have a blanket and
pillow?

STEWARDESS

Sure.

She takes them down from the upper compartment and hands them to Matrix.

Cont.

The plane is beginning to move.

Matrix begins to arrange the blanket and pillow. As soon as the Stewardess moves off, Matrix DELIVERS an incredibly SUDDEN BLOW to Henriques' temple. WHAP!

Henriques' eyes roll back in his head, blood trickles out of his mouth, his body goes limp and he falls against Matrix.

It's happened so quickly none of the other passengers have noticed it.

Matrix throws the blanket over Henriques' body, looks around, then quickly FORCES Henriques' neck down toward his chest.

CRACK.

Matrix stands and opens the overhead luggage rack. He picks up the blanket covered body and puts it in the overhead rack. The 2ND STEWARDESS comes by.

2ND STEWARDESS

Sir, can I help you with that?

MATRIX

It's no problem.

He smiles at her and she smiles back. He closes the luggage compartment door and turns to the Stewardess.

MATRIX

How long is this flight?

2ND STEWARDESS

We land in Val Verde in exactly eleven hours.

She moves down the aisle. Matrix looks down at his digital watch and presses a button.

INSERT - WATCH

65

11:00:00 appears on the watchface. Instantly, it starts counting down: 10:59:59, 10:59:58...

MATRIX

66

Matrix starts down the aisle.

Cont.

2ND STEWARDESS

Sir, during takeoff you must --

MATRIX

(covering mouth)

I'm airsick...

He pushes by her.

INT. DC-10 GALLEY - DAY

67

Matrix moves to the service elevator, squeezes in, hits the controls and starts to descend.

BELOW DECK

67-A

the elevator stops in the service area of the big plane. Matrix gets out of the elevator and looks out a port. The place is moving faster!

He turns and moves to a door marked CARGO HOLD. It's locked.

He PULLS, the door starts to bend, then the lock suddenly SNAPS. He opens the door and crawls inside.

CUT TO:

PASSENGER AREA

68

The passengers sit unaware of anything unusual.

LUGGAGE COMPARTMENT

69

A CLOSE-UP of the latch on the luggage compartment holding Henriques' body shows the latch imperceptively CLICK OPEN.

CUT TO:

EXT. THE PLANE - DAY

70

The plane leaves the terminal area and turns toward the runway.

CUT TO:

INT. TERMINAL

71

Sully watches plane approach the runway.

CUT TO:

22

INT. PILOT'S CABIN/CONTROL TOWER 72

INTERCUT the pilot talking with the control tower to clear the plane for takeoff.

CUT TO:

EXT. PLANE - DAY 73

The plane begins to roll down the runway.

CUT TO:

INT. CARGO BAY - DAY 74

Matrix crawls through the crowded hold. Without looking, he starts to push a box out of the way and --

DOG CAGE 75

A doberman Pinscher SNARLS and FLASHES HIS TEETH right INTO the CAMERA.

Matrix jerks his hand away from the dog cage just as the Pinscher's teeth push between the bars.

CUT TO:

EXT. PLANE - DAY 76

The plane starts to taxi down the runway.

CUT TO:

INT. PLANE - DAY 77

The luggage compartment holding Henriques' body edges open and a small corner of the blanket comes out.

The passengers sit unaware.

CUT TO:

INT. CARGO BAY - DAY 78

Matrix has reached the area immediately above the plane's landing gear. The NOISE is deafening. He digs his hands under the lip of the gear retract equipment and LIFTS with all his might. Nothing moves for a beat, he continues to STRAIN MIGHTILY and the cowling starts to move!

With a final grunt, he lifts it up and pushes it out of the way.

The ground rushes beneath the airplane. Matrix swings his feet into the hole.

23

EXT. PLANE - DAY 79

The plane takes off and ROARS into the sky, clearing the marshes at the end of the runway.

INT. PLANE - DAY 80

Matrix drops through the hole toward the moving ground!

EXT. PLANE - DAY 81

He DROPS DOWN out of the plane twenty-five feet above the ground and SPLASHES into the shallow water with terrific impact.

The plane zooms overhead. Matrix lies still, bobbing in the water.

CUT TO:

INT. TERMINAL - DAY *LAX* 82

Sully is on the phone.

SULLY
It just took off.

OUT 83

CUT TO:

EXT. RUNWAY - DAY 83-A

Matrix comes out of the water and looks at his watch.

INSERT - WATCH 84

10:52:52 left.

MATRIX 85

He looks at the terminal in the distance and begins running toward it.

CUT TO:

EXT. WAR BOAT - DAY 86

A uniformed LATINO pilots a speeding war boat in the Pacific. Bennett, standing on the rear deck, watches Arius hang up the microphone on the two-way radio and then Arius disappears below deck.

BELOW DECK

87

Jenny is huddled in a darkened cabin below. She wipes the tears from her eyes.

The door opens, some light comes in and Arius enters the cabin. He moves toward Jenny and looks at her for a long beat.

ARIUS

Your father has just left for Val Verde; he should be back with you soon. Does that make you happy?

JENNY

Yes...

Arius sits down right next to her. He runs his fingers along her shoulder.

ARIUS

Is there anything else that would make you happy?

JENNY

Yes...

(pausing)

Watching my Dad kick your balls down your throat.

CUT TO:

EXT. TERMINAL - DAY

88

Matrix jumps into the back of a fire truck that drives by the rear of the terminal.

CUT TO:

INT. LAX - DAY

89

Sully, walking through the terminal, stops as he sees a girl, CINDY, talking on a pay phone. She's a gorgeous stewardess in her late twenties.

CINDY

(into phone)

Hi, Lance, it's me!

(pause)

Cindy. Very funny...yes, that

Cindy. They just cancelled my 7:40 to Vancouver...

X

Cont.

Sully takes off his dark glasses, eats her up with his eyes and adjusts his tie.

CINDY
(into phone)
I thought since I'm laid over we
could...no, laid over, Lance.
Samantha? Who's that? Lance?
Lance?

She slams down the phone and does a slow burn. Then she turns, picks up her flight bag, starts to head off and finds her path suddenly blocked by Sully.

SULLY
Sounds like you need a date.

CINDY
Fuck off, shithead...

She pushes by him. Sully watches her go, smiles and then begins to follow her.

CUT TO:

INT. TERMINAL - DAY

90

Matrix, wearing a ground crewman's jacket, is now inside the terminal. He looks desperately for Sully.

Passengers mill ahead of Matrix, behind him and to the side, but there is no Sully. Matrix races through the crowded terminal, looks up and suddenly stops. There Sully is!

Sully is following Cindy along a downstairs walkway. Matrix slows down, then begins to track Sully as Sully follows the girl.

INT. AIRPORT GARAGE - DAY

91

Cindy enters the parking garage and approaches the passenger side of her ragtop Sunbeam Alpine convertible. She unlocks and opens the door, leaving the keys in the lock, then she LOWERS the top.

The LOWERING of the top REVEALS Sully facing her on the other side of the car.

SULLY
(smiling)
You know what I could give you?

Cont.

CINDY

Yeah, herpes.

Sully's smile disappears. He looks at her, takes his sunglasses out of his coat pocket, puts them back on, then turns and walks off.

Cindy watches him to make sure he leaves. All of a SUDDEN, a giant arm encircles her waist from behind.

MATRIX

(whispers)

Don't move.

She looks down at the giant arm, unable to see Matrix squatting behind her.

CINDY

I'm not moving.

MATRIX

I'm not going to hurt you.

CINDY

That's what they all say.

MATRIX

Step to the side.

CINDY

I have to move to do that.

Matrix removes his arm from her waist.

MATRIX

Do it.

Knees shaking, Cindy steps aside.

Matrix leans into the car, grabs the passenger seat, YANKS it out and places it on the ground at Cindy's feet.

Cindy, mouth gaping open, looks at the passenger seat now at her feet.

MATRIX

Get in.

Cindy automatically starts to get in the car.

Cont.

MATRIX

You forgot your keys.

He puts her car keys in her hand.

She crawls across where the passenger seat had been and sits in the driver's seat. Matrix sits on the floor where the passenger seat had been and closes the passenger door.

MATRIX

Just do what I tell you and I'll let you go.

CINDY

I've got to give Karate, junitsu, judo, and kung-fu lessons to my students at seven-thirty.

MATRIX

You're not gonna make it.

She starts the car.

Sully drives by them in his Porsche Targa.

MATRIX

Follow him.

CINDY

I knew you were going to say that.

She pops the clutch too fast, the tires SQUEAL and Matrix is SLAMMED back against the car floor.

CUT TO:

EXT. AIRPORT GARAGE - DAY

92

Sully drives out of the airport garage and enters the flow of traffic. After a beat, the Sunbeam LURCHES out of the garage and begins to follow Sully.

INT. SUNBEAM - DAY

93

In the Sunbeam, Matrix checks his watch. It reads 10:32:00. Cindy concentrates on following Sully's Porsche up ahead.

CINDY

Don't get offended by this question, but...

(pauses)

Are you going to kill me or something?

Cont.

MATRIX

No.

CINDY

Good.

CUT TO:

INT. PORSCHE - DAY

94

Sully drives his Porsche at medium speed along Century Blvd. He goes through as it starts to turn red.

INT. SUNBEAM - DAY

94-A

Cindy eases her foot from the accelerator as she prepares to stop for the light.

CLOSE SHOT

94-B

Matrix puts his foot on top of hers and PUSHES DOWN on the accelerator.

EXT. SUNBEAM - DAY

94-C

The Sunbeam RUNS through the red light.

CUT TO:

EXT. FREEWAY - SULLY - DUSK

95

As dusk approaches, Sully drives along the freeway, occasionally glancing into his rearview mirror.

EXT. FREEWAY - MATRIX - DUSK

95-A

Cindy and Matrix continue in the Sunbeam, keeping a distance between themselves and Sully.

CUT TO:

INT. SUNBEAM - DUSK

96

Cindy is still at the wheel. Outside the car, dusk is approaching.

CINDY

Can I ask you what this is all about?

MATRIX

Somebody wants to kill my daughter and me.

Cont.

CINDY

I don't know your daughter, but
I've known you for only ten minutes
and I want to kill you, too.

EXT. GALLERIA - DUSK

97

As dusk approaches, Sully drives his Porsche into the Galleria. Cindy pulls her Sunbeam in two cars behind him.

INT. GALLERIA PARKING GARAGE - NIGHT

98

Sully parks his car, gets out carrying a briefcase, goes to the glass elevator, stares at TWO PRETTY VALLEY GIRLS, takes his dark glasses off and joins them in the elevator.

MATRIX AND CINDY

99

Matrix and Cindy are sitting in her car watching Sully. As soon as the elevator disappears, Matrix grabs Cindy's keys from the ignition and takes her arm.

MATRIX

Out.

Cont.

She opens her door, Matrix slides next to her and they and they exit from her car. He moves her quickly toward the elevator.

CINDY
If you're in a hurry, don't
let me hold you up...

The elevator returns and they get in.

INT. GALLERIA - NIGHT

100

The Galleria interiors runs around the perimeter of a three-story open vaulted area. In addition to the glass elevator, several tiered steps and banks of escalators run up and down the levels. Lots of decorative banners in hot colors decorate the open area. The top level is particularly active... restaurants, bars, video parlor, movie theatre. It's the hub of valley nightlife, lots of shoppers and kids just hanging out.

Matrix and Cindy exit from the elevator onto the top level next to the wide-open vaulted space. Matrix immediately searches with his eyes for Sully.

She takes a quick step to get away, but Matrix immediately GRABS her arm and PULLS her back toward him so they are now nose to nose. He motions to the other side of the top level and we SEE Sully walking.

MATRIX
(whispered, anxious)
My daughter's been kidnapped and
he's my only chance of finding
her! If he sees me or I lose him,
they'll kill her. I need you to
follow him; if I get too close,
he'll run.

X

Cindy looks back at Matrix in shock.

MATRIX
(pleading, desperate)
Please help me, you're my only
chance! She's got less than
ten hours left.

X

Cindy doesn't know what to say. Matrix, still holding her arm, SHAKES her in desperation.

Cont.

MATRIX
(whispered, desperate)
DON'T YOU UNDERSTAND!! THEY'LL
KILL HER!! HELP ME!!

X

Cindy looks at Matrix, glances toward Sully, then
looks back at Matrix.

CINDY
Okay, okay.

X

Matrix lets her arm go and she rubs it gingerly.

X

CINDY
Take it easy, all right.

She continues to look at the pleading Matrix, then
she turns and hesitantly begins walking toward Sully.

Sully walks by a video game parlor, ogles some girls,
checks his watch, then heads for the bar on this level.

Cindy walks around the open space, following Sully. She glances back tentatively at Matrix, then she keeps going.

Matrix moves in the other direction around the open space, all the while watching Sully and Cindy.

BAR

101

New Wave music PLAYS as valley gals and sharp dudes dance and mingle about. Sully can dig this scene -- he puts his dark glasses back on. He sits at a table, puts the briefcase next to his leg and orders a drink.

A LATIN MAN wearing a leisure suit, looking completely out of place in a joint like this, enters the bar, and stares at a girl with purple hair.

He continues into the bar, catches Sully's eye and sits down at the table with him. He reaches under the table and slides the briefcase away from Sully until its next to himself, then hands Sully, still under the table, a bunch of passports.

OPEN SPACE

102

Cindy approaches the bar, hesitates, then looks back at Matrix. Across the open space, he nods, urging her forward. She hesitantly moves forward.

BAR

103

Cindy enters the bar, then sees a young security guard, CATES, coming out of the men's room. She moves around a corner so Matrix can't see her and she stops the guard.

CINDY

There's a huge guy across the way
who either honestly needs my help
or he's an escaped mental fruitcake.
Take a look...

Cates moves into the doorway, casually glances at Matrix watching the bar, then Cates moves out of Matrix's view. He removes the walkie-talkie from his belt and speaks into it.

CATES

Biggs, you there?

SECOND LEVEL

104

Another security guard, BIGGS, a muscular black kid, is flirting with some valley girls and ignoring the constant BEEPING of his walkie-talkie.

Cont.

BIGGS

...This ain't no Mexican shit,
I'm talkin' Maui wowie.

Tired of the BEEPING, he picks up his walkie-talkie.

BIGGS

(irritated)

What it is, zitface...

INTERCUT:

105

WITH CATES

CATES

There's a guy up here who may be
a wacko. I don't think I can
handle him alone.

BIGGS

Cool down, puke breath, I'll be
right there.

(smiling to girls)

Wanna see me kick some ass?

CUT TO:

MATRIX

106

Matrix is getting anxious. He looks at his watch.
9:28:00.

BAR

107

Sully is in conversation with the Latin man, unaware
of what's going on outside.

Cindy sneaks a look outside and sees Biggs and his
two valley girls approaching Matrix.

OPEN SPACE

108

Biggs confidently walks along the top level, the
girls following. He STOPS abruptly as he sees Matrix,
his eyes bulge and he retreats into an alcove and pulls
out his walkie-talkie.

BIGGS

Attention all units! Emergency
on the theater level! Suspect is
six-foot-two, brown hair...

(pause)

...and is one gigantic motherfucker!!

BAR

109

Cates and Cindy are still out of Matrix's view.

Cont.

CATES

You'd better stay here, Miss.

He exits from the bar and moves toward Matrix. Cindy waits, biting her lip, wondering if she's done the wrong thing.

Sully, still talking to the Latin, looks up and finally notices Cindy. He moves through the dancers toward her.

MATRIX

110

Matrix anxiously glances at his watch, then looks up toward the bar. Cindy comes out into the doorway where he can see her. She glances behind him, then helplessly looks right at him.

Matrix, noticing her glance behind him, turns around. Five security guards are now approaching him.

BAR

111

Sully moves toward Cindy at the doorway. Just as he is about to say something to her, he hears a commotion and glances outside.

MATRIX

112

Matrix turns from the guards to point at Cindy in the bar and he suddenly sees Sully approaching her.

BAR

113

Sully looks out toward the commotion and suddenly sees Matrix. And Matrix is pointing right at him!

SULLY

Jesus Christ...

TOP LEVEL

114

Sully runs, bumping off of Cindy, and races out onto the top level.

Matrix, seeing him run, turns back to the guards advancing on him and SMASHES the lead guard (Biggs) right in the face.

Biggs is BLASTED backward into the other guards, KNOCKING two of them down.

Matrix sees Sully running and then looks where's he's headed.

A phone booth.

CUT TO:

ABRUPT DREAM IMAGE - NIGHT

115

Jenny looks up as Bennett stands in front of her. He raises a gun and points it at her face.

CUT TO:

INT. GALLERIA - NIGHT

116

Matrix SCREAMS.

MATRIX

NO!!!

He jumps over the railing, LEAPS across an open chasm, DROPS eight feet toward a stairway, then RUSHES upward.

Sully gets in the phone booth and quickly drops in a quarter. In the b.g., Matrix is RACING right toward the booth!

Sully tries to dial as fast as he can. His face starts to CONTORT as he sees Matrix getting CLOSER and CLOSER.

Sully's face is wet with sweat.

Sully pulls out his gun and FIRES through the windowpane at the steadily looming Matrix. He misses. He won't get another chance.

Matrix PICKS UP THE ENTIRE PHONE BOOTH, RIPS it from the wall and SMASHES it against the railing.

People all over the Galleria begin to SCREAM.

The Latin man dashes out of the bar with his gun drawn. Two real Los Angeles POLICE OFFICERS, racing up the escalator with their guns drawn, see the Latin.

Cindy drops to the ground as the Officers aim at him.

OFFICER

Freeze!!

The Latin SHOOTS away at the Officers, BLASTING one in the chest and KNOCKING him rolling and tumbling backwards down the escalator.

The other Officer FIRES AWAY at the Latin, hitting him twice. The Latin SLAMS against the railing, the briefcase bursting open.

SHOOTING UP

117

Thousands of bills come rushing out of the briefcase and begin drifting downward.

LATIN

118

The Latin, blood oozing out his stomach and eyes drifting in his head, reaches over the railing to grasp futilely at the money. He reaches too far.

SHOOTING UP

119

The Latin drops over the third floor railing, falling right through the drifting bills and CRASHES to the floor.

MATRIX AND SULLY

120

Matrix tries to force open the broken phone booth door to get at Sully, but the bloodied Sully crawls out the other way through a broken window pane, hangs from the railing and drops to the stairwell below.

People continue to SCREAM and hug the floor.

Sully turns around and BLASTS a shot at Matrix above. It misses.

He RACES down the stairwell, stepping on the huddled bodies.

A security guard RUSHES him and Sully BLASTS him dead.

Matrix, running along the third level, sees Sully jump off the stairwell and get into a glass elevator. It starts to descend.

Matrix looks desperately around, looks at one of the giant decorative banners spanning the ceiling, jumps onto the railing and tears loose the banner's end.

The LAPD cop kneels and aims his gun at Matrix and prepared to fire.

Cindy is running right at the cop.

CINDY

Don't!!!

Matrix JUMPS, hanging onto the banner.

Cindy KNOCKS the cop's aim away. The gun FIRES, missing Matrix.

Cont.

Matrix swings down to the lower level and CRASHES RIGHT THROUGH THE GLASS into the elevator with Sully.

The cop comes up from the ground and looks at Cindy. She looks back at him uncertainly. He starts to bring the gun toward her and she moves quickly to a door marked "Stairwell" and disappears.

INT. ELEVATOR - NIGHT

121

Matrix and Sully are both lying bloodied and dazed in the elevator. It descends silently, the two men lying in the broken glass.

INT. GALLERIA PARKING GARAGE - NIGHT

122

The elevator reaches the parking garage and the doors open. Sully crawls out and dazedly begins to trot toward his car. Seconds behind him, Matrix stumbles and chases him.

CUT TO:

EXT. GALLERIA - NIGHT

123

Cindy races out of a door and comes out onto Sepulveda. A cop down the block points at her. She looks around desperately trying to figure out what to do.

CUT TO:

INT. GALLERIA PARKING GARAGE - NIGHT

124

Sully, in his Corvette, burns rubber, CRASHES through the wooden parking arm and heads out onto Sepulveda. Matrix, in Cindy's Sunbeam, is right on Sully's heels.

EXT. GALLERIA PARKING LOT - NIGHT

125

Sully SHOOTS WILDLY out onto Sepulveda, BLASTING his horn as he swerves into the wrong lane.

Cindy watches him zoom by. She looks down the block.

Now the cop is RUNNING toward her.

Matrix RIPS out onto Sepulveda. Cindy races out onto the street, her hands held up to stop him.

CINDY

WAIT!!!

Cont.

125 Cont.

Matrix hits the brakes, almost hitting her as the car SKIDS out of control to the side. She runs toward it.

Matrix puts the car back in gear, floors it and Cindy dives into the car as it starts to RACE by.

EXT. SEPULVEDA - NIGHT

126

Matrix SPEEDS down Sepulveda chasing Sully.

INT. SUNBEAM - NIGHT

127

Cindy, on her stomach, moves herself into a sitting position. She's now sitting on the floor where Matrix ripped out the seat.

CINDY

X

(angry)

Who in the hell are you??

Matrix doesn't answer.

CINDY

X

(angry)

You steal my car, rip the seat out, then kidnap me. You make me miss my hair appointment. You beg me to help you and your daughter, which I very kindly do. You get me into a shoot-out where people are getting killed and blood is spurting out all over the place...

EXT. COLDWATER - NIGHT

128

Sully comes SPEEDING up Coldwater Canyon. The traffic is lighter now and Matrix pushes the Sunbeam's engine to the limit to catch him.

INT. SUNBEAM - NIGHT

129

CINDY

X

I watch you rip a phone booth from the wall and swing from the ceiling like Tarzan...I stop the cops from killing you and then they start chasing me!!

Matrix looks at the Corvette, changes gears and SPEEDS the Sunbeam faster.

EXT. MULHOLLAND - NIGHT

129-A

Sully pulls onto Mulholland, then looks in the mirror. Matrix's headlights are getting closer.

Sully FLOORS the Corvette, SLIDING around the curves along Mulholland.

Matrix keeps pace.

INT. SUNBEAM - NIGHT

130

CINDY

X

Will you tell me what the hell's
going on?

MATRIX

X

No...

Sully's Corvette disappears around a curve, Matrix
cuts the corner TIGHTLY and SUDDENLY a large truck
COMES RIGHT AT THEM!

CINDY

Look out!!

Matrix swerves the Sunbeam at the last moment, just grazes by the truck, and keeps going.

Cindy has slid down in her seat and covered her face with her hands. She now opens her fingers, peeks through, then lowers her hands. She looks at Matrix.

CINDY

How'd you ever get a driver's license?

MATRIX

I didn't...

EXT. MULHOLLAND - NIGHT

131

He REVS the engine, bringing the car right up behind Sully, and RAMS it against the back of Sully's Corvette. BAM!

They swerve around another curve. Matrix brings the car up close again. Sully half glances back and fires a wild shot.

BLAM!

The windshield on the Sunbeam SPLINTERS. Matrix floors the car and completely SMASHES it into the back of Sully's car. WHAM!

Sully's car SKIDS off the road, FLIPS a couple times, then CRASHES into the inside face of the cliff.

Matrix and Cindy SKID off the road and CRASH into the inside face of the cliff.

X

INT. SUNBEAM - NIGHT

131-A X

Matrix looks over at Cindy who's reeling from the effects of the crash.

MATRIX

You okay?

CINDY

I think I'm dead.

MATRIX'S P.O.V.

131-B X

Matrix sees Sully trying to get out of his car.

EXT. MULHOLLAND - NIGHT

131-C X

Gun in hand, Sully crawls dazedly out of the destroyed car. Matrix approaches, kicks the gun out of Sully's hand and picks the gun up.

Matrix empties Sully's pockets and finds his wallet and a motel key. He picks Sully up, an ankle in each hand, so that he's holding Sully upside down. He begins walking with him.

MATRIX

Where is she, Sully?

SULLY

Fuck you...

Matrix is approaching the Sunbeam as Cindy is getting out. He swings Sully by the heels and BEATS Sully's head against the fender, leaving another dent in the already beat-up car.

CINDY

That's my car, Matrix!!

Matrix continues to carry Sully upside down.

MATRIX

I can't hear you, Sully.

SULLY

FUCK YOU!!

MATRIX

Loyalty is touching, Sully, but it's not important in your life right now...

VERY WIDE ANGLE

132

We SEE Matrix walk right up to the edge of a steep drop along Mulholland Drive. He has walked out of Cindy's sight.

X

MATRIX

But take gravity...

He extends his arms and DANGLES Sully upside-down over the sharp drop. The Los Angeles Basin is spread out below, 180 degrees of twinkling lights.

MATRIX

Gravity is very important in your life right now.

Cont.

Sully tries to thrash about as the blood rushing to his face starts to redden it.

Matrix lets go with his right arm. Sully's head drops a foot, Matrix's left arm drops a little, then adjusts to the new weight.

SULLY

Uhhhh...

MATRIX

I have to warn you, Sully...

(tapping it)

This is my weak arm.

SULLY

(defiant)

You can't kill me, Matrix. You need me to find your daughter.

X

MATRIX

Where is she?

He SHAKES Sully, moving him like a fish on a line.

SULLY

I don't know, but Cooke knows. I could take you where I'm supposed to meet him.

MATRIX

But you won't.

SULLY

Why not?

Matrix uses his right hand to take something from his pocket and he dangles it in front of Sully.

It's Sully's motel key.

MATRIX

Because I already know where.

Fear starts to show in Sully's face for the first time as he STARES at the key. He tried to grab at the key, but Matrix pulls it out of his reach.

X

MATRIX

Remember when I promised to kill you last, Sully?

Cont.

Hope flickers in Sully's eyes.

SULLY

Yes, Matrix...

MATRIX

I lied.

He drops a SCREAMING Sully and Sully CRASHES to the rocks below.

MATRIX AND CINDY

132-A

Cindy is looking at her Sunbeam, which is smashed to shit, as Matrix approaches.

CINDY

Now you don't have a car...

Matrix looks at Sully's car, which is lying on its side. He PUSHES INCREDIBLY HARD against it and it SLAMS to the ground right side up.

MATRIX

Now I do...

INT. SULLY'S CAR - NIGHT

132-B X

They get into Sully's beat-up car and Matrix starts the engine and puts the car in gear to drive away.

CINDY

Wait a minute...

Matrix looks at her.

CINDY

What'd you do with Sully?

MATRIX

I...let him go.

He FLOORS the accelerator, LEAVES RUBBER and BLASTS out of there.

CUT TO:

EXT. ARIUS'S ISLAND - NIGHT

133

Waves crash against a rocky shore. Arius' boat settles next to a dock and several Latinos (in guerrilla fatigues) secure the boat's lines.

Arius, Bennett and Jenny exit from the boat and walk quickly down the dock.

EXT. ESTATE - NIGHT

134

A guard patrols the perimeter wall of a large estate. He sees figures approaching and turns on a bright searchlight, outlining Arius, Bennett and Jenny as they approach the estate.

INT. ESTATE - NIGHT

135

A second guard admits them into an expensively furnished mansion, Bennett goes into a side room to join several soldiers.

Arius and Jenny walk down a marble passageway, passing several lavishly decorated rooms.

Arius stops her in front of a door and unlocks the door.

ROOM

136

They enter a room that has been stripped of all furnishings, the windows boarded over.

Arius LOCKS the door again, then looks up and down at Jenny. She takes a few hesitant steps backward.

He gazes at her, then steps out into the hallway and CLOSES the door.

Suddenly, the lights in the room go out, plunging Jenny into darkness.

Jenny moves against a wall, slides to a sitting position on the floor and begins to shiver from the cold.

CUT TO:

EXT. SULLY'S CAR - NIGHT

136-A X

Matrix is driving Sully's car, Cindy sitting next to him, through the streets of Los Angeles. They are moving RAPIDLY.

INT. CAR - NIGHT

136-B X

MATRIX

I'm sorry I got you involved
in this.

CINDY

Then why won't you tell me
what it's about.

Matrix reaches into his pocket, pulls out his wallet,
opens it and hands it to Cindy.

MATRIX

It's about her.

Cindy looks at a photo tucked into a wallet, clear
plastic photo insert.

INSERT - PHOTO

136-C X

It's a color photo of Jenny.

TWO SHOT

136-D X

CINDY

Is she the one that was
kidnapped?

Matrix nods.

MATRIX

Some people are using her
to force me to do a job.
If I don't get to her soon,
they'll kill her.

CINDY

Did you do the job?

MATRIX

No. I knew they'd kill
her even if I did it. The
only chance she has is if
I get to her before they
know what I'm doing.

Cindy looks at the photo.

CINDY

Is her mother --

Cont.

MATRIX

She died when Jenny was born.
I was in Laos when it happened,
so I came home intending to
raise her.

(pausing)

But on her third birthday I
was in Lebanon. When she went
to grade school, I was in Angola.
When she had the measles, I was
in Pakistan. And now she's
been kidnapped because of me.

CINDY

Why were you always travelling?

MATRIX

I was on special assignment.

CINDY

You mean like in the Army or
something?

MATRIX

Or something.

CINDY

What did you do?

MATRIX

Things you don't want to
know about. Things I
sometimes wish I didn't
know about.

He looks over at Cindy, then looks away.

MATRIX

That part of my life is over
with. All that matters
to me now is Jenny.

EXT. MOTEL PARKING LOT - NIGHT

137 X

Matrix drives the car into a parking lot in front of
a motel and parks.

INT. CAR - NIGHT

138 X

Matrix looks out the window toward the motel.

Then Matrix looks down at his watch.

INSERT - WATCH

139 X

05:00 remains. It changes to 04:59:59 as we WATCH.

EXT. CAR - NIGHT

139-A X

Matrix gets out of the car, closes the door and starts to move across the parking lot. He stops as he notices Cindy getting out of the car, too.

MATRIX

What're you doing?

CINDY

Helping you get her back.

She closes the door and joins him. He looks at her for a beat, then they move toward the motel.

EXT. MOTEL ROOM - NIGHT

140 X

They quietly and cautiously approach one of the motel rooms. The drapes are closed.

Cindy stays a few feet back as Matrix, gun drawn, slowly EASES Sully's motel key into the door lock, then QUICKLY OPENS the door.

INT. MOTEL ROOM - NIGHT

141

Matrix, gun out in front, BURSTS into the room.

No one's there.

Cindy nervously peeks her head into the room, sees it's okay, joins Matrix inside, closes the door and locks the chain. They look around the room.

Sully's suitcase is spilled open on one of the beds. Beer cans and fast food containers lay open and the bureau drawers are ajar.

Matrix goes to the suitcase and searches through it. Cindy checks out the bureau drawers.

Matrix finds nothing in the suitcase. He looks under the bed, then moves to the closet and looks inside. It's empty.

There is a SUDDEN LOUD KNOCKING at the front door. Matrix and Cindy IMMEDIATELY LOOK AT EACH OTHER AND FREEZE.

Cont.

Then Matrix quietly moves to her.

MATRIX
(whispers, urgent)
It's Cooke. Let him in...

Matrix moves into the bathroom and turns on the shower.

Cindy tears the covers off the bed, musses up her hair and unbuttons her blouse to show some cleavage.

Matrix and Cindy edge up to the door and Matrix flattens himself against the wall close to the door.

Cont.

He nods to Cindy and she opens the door a crack so the chain is still locking the door. Cooke, standing, outside, looks through the crack at her.

COOKE

(alert)

Where's Sully?

CINDY

He's in the shower.

Cooke listens a beat to the running shower.

• COOKE

Who're you?

Cindy looks him up and down, then slouches toward the crack so her breasts push at her blouse. She smiles.

CINDY

Room service...

Cooke looks back through the door at her. Matrix, at the inside edge of the door is holding his gun, ready to fire. Matrix can only see Cindy.

COOKE

Open the door.

Cindy unlocks the chain and opens the door.

COOKE

Move out of the way.

Cindy moves away from the door. Matrix tenses, ready to attack. Cooke looks into the room at the rumpled bed, suitcase and fast food containers.

The shower SOUNDS continue to echo from the bathroom.

Cooke cautiously enters the doorway. WHAM!

Matrix SLAMS the gun against the brawny Cooke's head. Cooke crashes back against the wall, but doesn't go down. He grabs Matrix's gun hand by the wrist and the two of them STRUGGLE for the gun.

BLAM! BLAM! The gun FIRES into the ceiling as they wrestle around the room. They BREAK a table and CRASH into a chest of drawers.

Cont.

Cindy moves to help Matrix. BLAM! The gun FIRES again, SHATTERING the lamp near Cindy, making her duck for cover.

Cooke slowly FORCES the gun toward Matrix's face. The barrel gets CLOSER...CLOSER...then almost points right at Matrix.

With a sudden SURGE of power, Matrix lifts Cooke off the ground, pushes him toward the wall and the two of them CRASH RIGHT THROUGH THE DOOR into the adjoining room.

ADJOINING ROOM

142

A twenty-year-old couple in bed look up in shock as Matrix and Cooke bounce off their bed and SLAM against the wall.

BLAM! The gun FIRES, SHATTERING the mirror above the young couple and they SCRAMBLE to safety on the floor on the other side of the bed.

Matrix and Cooke come off the wall and SLAM onto the floor, the gun coming out of Matrix's hand. Cooke picks it up before Matrix can reach it.

Cooke points the gun right at Matrix's face, pulls back the trigger, then smiles.

COOKE

Fuck you, asshole.

He pulls the trigger. CLICK. No more bullets in the bun. The blood drains from Cooke's face.

Matrix looks at him.

MATRIX

Fuck you, asshole...

He BLASTS Cooke in the jaw and Cooke goes backward through the broken door and falls to the floor.

ORIGINAL ROOM

143

Matrix races back through the broken door, starts toward Cooke, then stops cold. Cooke has fallen on the broken, sharp table leg and the leg goes into his back and comes out of his chest.

Cont.

Matrix bends down to the barely alive Cooke.

MATRIX

Where is she, Cooke?

Cooke looks blankly back at him.

MATRIX

Cooke...Cooke!!

Cooke's eyes go cold and still. He's dead. Cindy approaches and swallows as she looks down at his body, the stake coming out of his chest.

Matrix starts emptying Cooke's pockets. There's a wallet containing only cash. Matrix tosses it to the floor. He brings out a lighter and a package of cigarettes, examines the lighter, then tosses both objects to the floor.

He pulls out two keys on a key chain. They're car keys. Matrix leaps to his feet.

MATRIX

Come on!

EXT. MOTEL PARKING LOT - NIGHT

144

Matrix and Cindy exit from the room and go out to the parking lot. Matrix looks at the six cars parked there, then he breaks a key off the chain and hands it to Cindy.

MATRIX

(urgent)

Try the trunks.

They split up. Matrix tries the car door key into a Pontiac. It won't open. Cindy goes to the trunk of a Honda. It won't open.

Matrix races to a Ford. The door won't open. Cindy races to a Cadillac. She opens the trunk!

Matrix races over to her and looks into the trunk. It's empty. He uses the door key and opens the Cadillac's door.

INT. CADILLAC - NIGHT

145

Matrix looks desperately around the inside of the Cadillac. Nothing. He opens the glove compartment and looks inside. Nothing.

Cont.

He starts to come out of the car, then suddenly stops. He sees the edge of a piece of paper protruding from the pocket along the inside of the car door.

He pulls the paper out and looks at it.

INSERT - PAPER

146

It's an invoice from "Coastal Fuel, 110 Hermosa St., Long Beach, California, 90802" to "Patria Enterprises, 50 Redonda St., San Pedro, California, 90733."

EXT. CADILLAC - NIGHT

147

Matrix comes out of the car with the invoice and Cindy looks at it.

MATRIX

Make any sense to you?

CINDY

Coastal is a fuel depot that supplies planes.

MATRIX

For who -- the airlines?

CINDY

No, usually smaller, private aircraft.

MATRIX

You sure?

CINDY

I'm getting my pilot's license. Coastal is where my instructor gets his fuel.

MATRIX

There's a lot of warehouses around Redondo Street. Arius must be keeping a plane there.

Matrix closes the car door and pockets the invoice.

MATRIX

Let's go.

CUT TO:

46

INT. WAREHOUSE - NIGHT 148

Thirty guerilla soldiers are working in the same warehouse that Arius and Bennett had walked through earlier. Trucks, tanks, jeeps, bazookas, machine guns, mortars, etc. are spread around the darkened room.

EXT. WAREHOUSE - NIGHT 149

Matrix removes a ground level, wire mesh grille from the warehouse's outside wall, then he crawls through and Cindy replaces the grille.

INT. WAREHOUSE - NIGHT 150

Matrix crawls along the warehouse floor in the darkened room. He goes under a jeep, then pauses to survey the room.

MATRIX'S P.O.V. 151

The soldiers move weapons, metal containers and wooden crates from the trucks to the jeeps. A soldier's feet walk right in front of Matrix, the soldier unloads a crate onto the jeep above Matrix, then the feet move away.

MATRIX 152

Matrix crawls away from the jeeps, moves low through the shadows, goes into a corridor and sees a door ajar.

MATRIX'S P.O.V. 153

A soldier, Vega, is looking at some charts on a table.

CORRIDOR 154

Matrix pushes open the door slightly to see into the rest of the room. As the door moves, it CREAKS on its hinge.

ROOM 155

Vega looks up from the charts and sees the door is open more then it was. He pauses, then starts walking toward the door.

CORRIDOR 156

Matrix starts to move away from the door, then stops. He hears FOOTSTEPS and CONVERSATION approaching the other end of the corridor. He's trapped!

ROOM

157

Vega is two feet away from the inside of the door.

CORRIDOR

158

Matrix desperately grabs the door handle and pushes the door forward.

ROOM

159

Matrix SLAMS his fist into Vega's stomach, then quickly MOVES into the room, puts a choke hold around Vega with his left arm, then carefully closes the door with his right.

As soon as the door closes, the FOOTSTEPS and CONVERSATION pass right by the door outside in the corridor.

Matrix pulls Vega toward the back of the room, SMASHES his Adam's apple, opens a closet, drops the dead Vega inside, then closes the door.

He moves to the door leading outside the warehouse, opens it and Cindy enters. They begin to whisper.

MATRIX

I saw all the equipment,
but there's no plane.

CINDY

What about your daughter?

Matrix shakes his head.

MATRIX

Arius and Bennett aren't
here. She's wherever
they are.

Matrix looks at Cindy in desperation for a beat, then they begin to look around the room.

The room is designed as the aircraft control room. There are aerial charts on the tables and the walls. There are photos of several military planes and a civilian amphibious plane. There are copies of weather reports situated around the room and there is a VHF radio.

COORDINATES

160

Matrix notes a set of military map coordinates penciled onto the side of a chart. They read, 8734-5245; 8142-5938; 7565-5474. A "Scale line" is drawn under the coordinates.

MATRIX

161

He studies the coordinates, then picks up a drafting compass and pen. He puts three dots, which corresponds to the three sets of coordinates onto a coasted chart of Southern California.

CINDY

162

Cindy is studying the photos of the aircraft.

CHART

163

Matrix sets the width of the legs of the drafting compass, then puts the point of one of the compass legs onto one of the three dots and draws a circle.

MATRIX AND CINDY

164

FOOTSTEPS and CONVERSATION approach the door. Matrix stops drawing and freezes. Cindy looks toward the door. The FOOTSTEPS reach the door, then continue right by it.

MATRIX

165

Matrix uses the compass to draw a second circle.

CHART

166

CLOSEUP of the pen as it finishes a third circle, the three circles now intersecting right over a small island 200 miles west of Los Angeles.

MATRIX AND CINDY

167

Matrix looks at the island, then shows the chart to Cindy.

MATRIX

Something's going on out there.

Cindy looks at the chart, then back at the photos of the aircraft on the wall.

Cont.

CINDY

One of these plane's an amphibian. Maybe they're using it to fly there.

Matrix comes over and looks at the photo of the amphibian.

CINDY

Let me see that invoice.

Matrix takes it out of his pocket, shows it to her and she studies it.

INSERT - INVOICE

168

She sees, "250 gallons of Type 4 aircraft fuel."

TWO SHOT

169

Matrix and Cindy glance at each other as FOOTSTEPS go by outside.

They continue to whisper.

CINDY

Type four fuel is amphibian and two hundred fifty gallons is what it would take to fly that plane to the island and back.

MATRIX

But it's not here. I saw everything they've got.

Cindy glances at the invoice, then looks up at Matrix.

CINDY

It was refueled at pump station thirty-two, Pacific Pier. That's San Pedro.

MATRIX

How long's it take to fly out to the island?

Cont.

CINDY

About two hours.

Matrix looks at his watch.

INSERT - WATCH

170

The watch reads 02:56:15 and counting down.

CORRIDOR

171

Two soldiers, ROBERTO and Juan, come down the corridor.
They pass the room Matrix is in, then Roberto stops.

ROBERTO

Memento...

He comes back right toward Matrix's door.

He turns the door handle.

ROOM

172

He goes into the room!

Matrix and Cindy are flat against the wall, hiding
behind the door, inches from Roberto.

ROBERTO

Vega?

He looks around for a beat, then turns and leaves the
room, closing the door.

CUT TO:

EXT. WAREHOUSE - NIGHT

173

Matrix (carrying the chart) and Cindy move away from
the warehouse and approach Sully's car.

CINDY

Are we going to the plane?

MATRIX

Not yet.

She looks bewilderedly at him.

CINDY

Where are we going?

MATRIX

Shopping.

CUT TO:

EXT. CAR - NIGHT

174

Matrix and Cindy are in Sully's car SPEEDING along a street.

INT. CAR - NIGHT

175

Matrix is driving, his face HARD. Cindy glances over at him.

CUT TO:

EXT. GUNS AND SURVIVAL EQUIPMENT STORE - NIGHT

176

Matrix and Cindy slowly drive by the front of a "Guns and Survival Equipment" store. It is heavily barricaded with a thick steel grille.

They pass some street construction equipment (steamroller, caterpillar, forklift, flashing warning signs, etc.), and drive to the rear of the store. There's a heavy concrete wall with no windows.

CINDY

How do you get in?

Matrix JERKS the car into reverse and RACES the car backwards around another building until the car is O.S.

CUT TO:

INT. GUNS AND SURVIVAL EQUIPMENT STORE - NIGHT

177

The camera is in the store shooting out through the steel grille. We hear a RUMBLING NOISE and then we SEE IT.

Matrix is atop a steamroller that is ROLLING right AT THE CAMERA.

The steamroller CRASHES into the front of the store and the GLASS SHATTERS INWARD and the steel grille BUCKLES AND CRACKS APART under the roller.

Matrix jumps off the steamroller as the alarm starts to CLANG.

He takes a shopping cart (like in Safeway) and starts working the aisles.

Cont.

Along the first aisle, he grabs a snorkel, mask and flippers and tosses them into the cart, then grabs a deflated and compressed rubber raft and paddle and tosses them in, too.

He takes the cart and SHOVES it down the aisle, the cart coming to a rolling crash among the debris at the front of the store. Cindy takes the cart and quickly rolls it out of the store.

Matrix moves to the next aisle, takes another shopping cart and moves down the aisle. He grabs O.D. fatigue pants, an assault-extraction survival vest, a camouflage sweater, black survival boots, and combat knives.

He gives the cart a shove and it rolls crazily down the aisle into the debris. Cindy quickly rolls the cart outside.

Matrix moves to the counter and starts feverishly moving his hands along the underside looking for something.

MATRIX

Come on, come on...

He suddenly feels the hidden button and presses it.

Behind him, a wall containing innocuous sporting equipment slides to the side, revealing a hidden room. Matrix pushes a cart into the room. The store alarm continues to CLANG.

HIDDEN ROOM

178

This room is loaded with every kind of illegal weapon imaginable.

It's an AWESOME sight.

Matrix grabs an Israeli Desert Eagle (Monster .44 automatic handgun), a 9mm. submachine gun, a 12 gauge assault shotgun with folding stock, a Steyr .223 assault rifle, a LAW rocket launcher, grenades, dynamite and fuse, bandoliers with ammo and loads everything into the cart.

STORE

179

He wheels the cart out of the hidden room, moves down the aisle with it, then carefully pushes it so it rolls by itself the rest of the way to Cindy.

MATRIX

Get the car.

Cindy catches the cart, glances inside and her EYES BULGE.

She wheels the cart away.

HIDDEN ROOM

180

Matrix reenters the hidden room, sees if he's missing anything, is satisfied and leaves the room.

STORE

181

Matrix passes by the counter and SUDDENLY A COP comes out from behind the aisle with his shotgun pointed right at Matrix's head. He COCKS the trigger.

COP

FREEZE!!

Matrix quickly looks toward the other direction to flee. A SECOND COP is at the end of the other aisle with his shotgun also pointed at Matrix's head. He COCKS the trigger.

Trapped!

CUT TO:

EXT. PADDY WAGON - NIGHT

182

The police paddy wagon drives through the night.

INT. PADDY WAGON - NIGHT

183

Matrix is standing in the back of the paddy wagon, his face up against the small, wire mesh "window" that leads to the front seat where the two cops that arrested him, DARYL and FRED, are sitting.

MATRIX

(urgent)

If you'll call Kirby, he'll tell you!!

54

COPS 184

Daryl looks over at Fred and rolls his eyes. Fred, who's driving, smiles.

BACK OF WAGON 185

Matrix gives up, leans exhaustedly against the paddy wagon wall, and looks at his watch.

INSERT - WATCH 186

The watch reads 02:23:02 and counting.

MATRIX 187

Matrix LOOKS HOPELESSLY at his watch.

EXT. STREET - NIGHT 188

The paddy wagon pulls up to a red light. To the side, Cindy ENTERS THE FRAME and drives the car up next to the wagon.

The two cops glance over at her. Cindy smiles and winks at them.

INT. WAGON - NIGHT 189

Daryl glances over at Fred.

DARYL

Hooker, not bad...

The light turns green and Fred drives the wagon through the light.

The wagon pulls ahead and Daryl looks into the outside, right rearview mirror.

EXT. STREET - MEDIUM SHOT OF CINDY - NIGHT 190

Her car remains stationary at the light. She is standing next to the car waving to Daryl.

INT. WAGON - NIGHT 191

Daryl looks over at Fred.

DARYL

I think she wants to give us something.

Daryl looks back toward the rearview mirror.

EXT. STREET - NIGHT

192

A CLOSE SHOT of Cindy SHOWS her now with the LAW rocket launcher on her shoulder pointed at the paddy wagon.

She pulls the trigger. BOOM!!

A rocket SHOOTs out of the rear of the launcher and COMPLETELY DESTROYS a bus stop kiosk.

CINDY

Uh-oh...

INT. WAGON - NIGHT

193

Daryl is staring incredulously into the rearview mirror.

MATRIX

194

Matrix, listening to the continuing explosion, reacts.

EXT. STREET - NIGHT

195

Cindy now has the launcher pointed correctly and fires at the back tires of the wagon. BOOM!!

The road underneath the back of the wagon EXPLODES and the back of the wagon is KNOCKED UPWARDS and the wagon CRASHES to its side and SKIDS along the road.

The wagon slows and stops, the smoke clears and we SEE a giant hole along the back and bottom of the wagon.

Matrix dazedly exits from the wagon, Cindy SCREECHES up in the car, Matrix dives in the back and she RACES AWAY.

INT. WAGON - NIGHT

196

Daryl and Fred, dazed but unhurt are trying to get out of the wagon.

INT. CAR - NIGHT

197

Cindy and Matrix are speeding off into the night.

MATRIX

Where'd you learn to do that?

CINDY

High School.

CUT TO:

EXT. ARIUS' ESTATE - NIGHT

198

Two heavily armed GUARDS patrol the perimeter wall of Arius' estate.

INT. ARIUS' ESTATE - NIGHT

199

Arius and Bennett are in the living room surrounded by ten guerrillas. They are looking at a map of Val Verde.

INSERT - MAP

199-A

The border of the country has arrows drawn at different areas showing where the guerrillas will enter the country.

FAVORING ARIUS AND BENNETT

200

ARIUS

How soon does Matrix arrive
in Val Verde?

Bennett glances at his watch.

BENNETT

Just over two hours.

ARIUS

Let me know as soon as he
lands.

(pausing)

You think he's going to
give us any problems?

BENNETT

He'll do anything we tell
him as long as he thinks
he'll get his daughter back.

ARIUS

I wonder if he knows
he's never going to get
her back.

Arius and Bennett look at each other.

ROOM

201

Jenny moves to the door of her darkened room and tries
the door handle.

Cont.

It's tightly locked.

She moves to a window and pulls at the boards over it.
They don't move.

She sits back down on the floor and begins to shiver.

CUT TO:

EXT. CAR - NIGHT

202

Cindy and Matrix are in the car driving near the water
in San Pedro.

INT. CAR - NIGHT

203

Cindy is at the wheel, Matrix in the passenger seat.
Cindy approaches a red light.

MATRIX

Don't stop.

She drives through the light, takes a sharp left and
begins driving on a street along the water.

THEIR P.O.V.

204

A police car, light FLASHING, turns onto the street up
ahead, and begins RACING directly toward them.

MATRIX AND CINDY

205

Cindy glances at Matrix; he's watching the police car.

The police car gets CLOSER and CLOSER to them as they
continue to watch, then the police SPEED right past
them, and FADE AWAY behind them.

Cindy exhales her breath and glances at Matrix. He
watches as the police disappear, then he turns and
stares straight ahead.

CUT TO:

EXT. PIER - NIGHT

206

TIGHT ON an old, beat-up Grauman Goose seaplane, then we
PULL BACK TO REVEAL Cindy and Matrix parked near it.

Cont.

They are at a deserted pier in San Pedro. Matrix looks at a lighted shack nearby.

CUT TO:

INT. SHACK - NIGHT

207

A guerrilla GUARD is in the small shack reading an aircraft manual.

His feet are on the edge of the desk and he casually pushes his chair to tilt backwards.

Matrix silently enters the shack and looks around. The guard's back is to Matrix.

GUARD AND MATRIX

208

The guard is TILTING his chair back and forth; Matrix is standing right behind him.

The guard tilts his chair backward, Matrix circles his forearm around the man's neck and SLAMS him backward OUT OF FRAME to the floor.

With his left hand, Matrix takes a ring of keys off of the wall.

CUT TO:

EXT. GRAUMAN GOOSE - NIGHT

209

Cindy, the inflatable raft at her feet, is waiting at the plane as Matrix, carrying two duffel bags of equipment, approaches her. She takes the key ring from him, opens the door of the plane and Matrix begins to load the duffel bags inside.

INT. GRAUMAN GOOSE - NIGHT

210

Cindy sits in the pilot's seat and stares at the controls as Matrix gets in the passenger seat.

MATRIX

What's wrong?

CINDY

This isn't a plane...it's a canoe with wings.

MATRIX

Start paddling.

Cont.

She plays with some controls and an engine starts to TURN OVER. She tries the other engine. It COUGHS and dies.

She tries the engine again. It starts to turn over, then COUGHS and dies again.

MATRIX

Come on, you piece of
shit!

He SLAMS his hand onto the control panel.

EXT. PLANE - NIGHT

211

The engine STARTS UP!

INT COCKPIT - NIGHT

212

MATRIX

Works every time...

Cindy REVS the engines and starts to move the plane.

EXT. DOCK AREA - NIGHT

213

A second guerrilla GUARD is RACING his jeep toward the plane. He FIRES with a pistol.

EXT. PLANE - NIGHT

214

BLAM! BLAM! Bullets BLAST holes into the side of the plane.

INT. COCKPIT - NIGHT

215

BLAM! BLAM! Bullets SMASH into the cockpit near Matrix and Cindy.

Matrix lifts his submachine gun and FIRES it. BOOM
BOOM BOOM BOOM BOOM!

EXT. DOCK AREA - NIGHT

216

The guard gets 4 bullets BLASTING into his chest, the jeep goes out of control and the jeep and guard go off the dock and CRASH into the water.

INT. COCKPIT - PLANE

217

Cindy is RACING the amphibian across the water. They get CLOSER...CLOSER...CLOSER to a group of boats moored in the water. Just before they CRASH into them, Cindy pulls the seaplane up.

EXT. PLANE - NIGHT

218

The pontoons on the seaplane just clear the masts on the boats!

INT. COCKPIT - NIGHT

218-A

Matrix, looking shaken for the first time, glances over at Cindy.

MATRIX

You know what you're doing?

CINDY

Sort of...

Matrix swallows a little bit, then turns to look out the window. They're on their way!

CUT TO:

EXT. GUNS AND SURVIVAL EQUIPMENT STORE - NIGHT

219

Police cars with flashing lights surround the front of the Guns and Survival Equipment Store. Police officers look at the steamroller and the smashed front of the store.

General Kirby moves away from the police and approaches a NONCOM DRIVER waiting by a government sedan.

DRIVER

Matrix?

Kirby nods.

KIRBY

Call the Federal Building. Have them monitor every police, aviation and marine channel in the area.

DRIVER

What are you expecting?

KIRBY

World War III.

CUT TO:

EXT. GRAUMAN GOOSE - NIGHT

220

The Grauman Goose flies through the night.

INT. GRAUMAN GOOSE - NIGHT

221

Cindy and Matrix are in the cockpit, the light from the control panel softly spilling onto their faces. The only SOUND is the DRONE of the engines.

MATRIX

Why'd you decide to get a pilot's license?

CINDY

My father was an Air Force pilot. That's why I became a stewardess. But after a while, I got tired of serving food and drinks. I wanted to fly the plane myself.

(pausing)

I guess what I've really wanted all along was to be just like him.

She looks at Matrix.

SUDDENLY the radio CRACKLES.

RADIO VOICE

Attention, unidentified aircraft.

CUT TO:

INT. COAST GUARD CUTTER - NIGHT

222

A RADAR INTERCEPT OFFICER (with headset and lip mike) is looking over the shoulder of a radar OPERATOR at a radar scanner.

INTERCEPT OFFICER

This is the Coast Guard Cutter 'Morgenthal.' You are flying over the San Miguel Naval Gunnery Range. This is a restricted area.

CUT TO:

INT. GRAUMAN GOOSE - NIGHT

62
219

Matrix and Cindy listen to the VOICE from the radio.

INTERCEPT OFFICER

(c.s.)

If you do not change course you
will be forced to land. Acknowledge.

Matrix looks out of the window.

MATRIX'S P.O.V.

224

He sees a Coast Guard cutter cruising down below.

TWO SHOT

225

CINDY

They shoot the shit out of
this area all the time. The
flights out of LAX avoid it
like the plague.

MATRIX

Can you get under the radar?

CINDY

Not marine radar, but if we
get close enough to the water,
the high seas effect might
camouflage us.

MATRIX

Try it...

Cindy dives the seaplane downward.

EXT. GRAUMAN GOOSE - NIGHT

226

The seaplane comes down out of the sky until it is
flying just barely above the water.

CUT TO:

INT. COAST GUARD CUTTER - NIGHT

227

The Intercept Officer and Operator are watching the
blip on the radar screen. All of a sudden, it
disappears!

Cont.

The two men look at each other in surprise.

DISSOLVE TO:

INT. GRAUMAN GOOSE - NIGHT - LATER

228

Cindy continues to pilot the seaplane just above the water. She reaches down to the back of her knee, feels it and grimaces.

Matrix leans over, moves her hand and looks at what caused her to grimace. A nasty looking cut is starting to bleed.

MATRIX

When'd you get that?

He reaches into one of his duffel bags and pulls out bandages and gauze.

CINDY

The car crash.

Matrix wipes her cut and puts the bandage dressing over it.

MATRIX

That reminds me of what I'm
buying you as soon as we get
back.

CINDY

What?

He expertly wraps the gauze around her leg and ties it.

MATRIX

A new car.

CINDY

With a cassette deck?

MATRIX

With a cassette deck....

She smiles.

CUT TO:

INT. ABIGAIL'S ESTATE - NIGHT

219

Jenny is in her darkened room. She uses a lamp stand as a crowbar to pry a board off the window.

CRACK! The board SPLINTERS at the bottom, causing a small hole at the bottom of the board.

Jenny suddenly hears FOOTSTEPS coming toward her room and she FREEZES.

CORRIDOR

230

Two guerrillas walk down the corridor toward her room... They keep going past it. Neither man has heard the wood splintering.

ROOM

231

The footsteps FADE and Jenny goes back to work on the board over the window.

SIDE ROOM

232

Bennett is sitting in a side room with his feet up on a table. A YOUNG GUERRILLA (19) is sitting near him.

Bennett pulls out a switchblade knife from his shirt pocket and presses a button.

A long, thin, sharp stiletto-like blade SHOOTS OUT from the handle.

Bennett tilts the blade so that it BRIGHTLY REFLECTS the light.

BENNETT

Have you ever slit someone's throat?

YOUNG GUERRILLA

No.

BENNETT

It's like cutting butter...

Bennett slides his fingers slowly along the blade, feeling the sharpness.

BENNETT

Slitting a kid's throat is like cutting warm butter...

Cont.

The Young Guerrilla looks uneasily at Bennett for a beat, then the Young Guerrilla gets up and leaves the room.

Bennett sits in the room all by himself, feeling his knife.

Then he smiles.

ROOM

233

Jenny is at the window, trying to enlarge the hole in the board. She STRAINS, prying with the lamp stand, then the lamp stand CRACKS in two and SHATTERS.

CUT TO:

EXT. OCEAN - DAWN

234

The Grauman Goose flies low over the water just at the touch of daybreak.

INT. GRAUMAN GOOSE - DAWN

235

Matrix and Cindy are in the cockpit.

THEIR P.O.V.

236

Arius' Island is LOOMING close straight ahead.

MATRIX

237

Matrix looks down at his watch.

INSERT - WATCH

238

00:25:20 and counting down.

MATRIX

239

Matrix looks at a map in front of him.

INSERT - ISLAND

240

The map of Arius' Island shows a residence and a dock.

MATRIX AND CINDY

241

MATRIX

This is about as isolated as
we'll find.

Cindy pulls back on the controls.

EXT. GRAUMAN GOOSE - DAWN

242

The seaplane lowers and slowly touches down, its pontoons
skimming the ocean surface, as the sun begins to peek
over the horizon.

INT. GRAUMAN GOOSE - DAWN

243

Cindy holds the controls FIRMLY as the seaplane skims
the water, then she reduces the speed.

EXT. GRAUMAN GOOSE - DAWN

244

The seaplane coasts to a stop.

CUT TO:

INT. DC-10 - DAY

245

The DC-10 to Val Verde is in flight, the passengers
sitting comfortably in their seats.

STEWARDESS

(over speaker)

...we've begun our final descent
to Val Verde and we should touch
down in about 20 minutes.

The CAMERA CLOSES ON the two empty seats of Matrix and
Henriques, and it TILTS UPWARD to show the blanket
wrapped around Henriques' body has edged out of the
luggage compartment even further.

CUT TO:

EXT. ARIUS' ISLAND - DAWN

246

The Grauman Goose is anchored about a quarter mile off
of Arius' Island. Bobbing in the water, attached to
the seaplane, is the rubber raft.

INT. GRAUMAN GOOSE - DAWN

147

Matrix has stripped down to a tank top and shorts. He grabs the two bulging duffel bags.

MATRIX

You understand the message?

CINDY

Kirby; commando; code red;
coordinates...Got it.

MATRIX

Don't break radio silence until
they see me.

CINDY

How will I know?

MATRIX

Because all fucking hell
will break loose.

He drops the duffel bags down out of the cargo bay into a rubber raft, then he turns and gazes at Cindy for a beat.

MATRIX

Thanks for everything...

She reaches out and puts her hand on his shoulder.

CINDY

Good luck...

EXT. GRAUMAN GOOSE - DAWN

248

Matrix drops out of the cargo hold into the raft.

EXT. RAFT - DAWN

249

Matrix picks up the paddle and moves the raft toward shore.

He paddles quickly, silently, expertly, each stroke bulging his arm muscles.

INT. GRAUMAN GOOSE - DAWN

250

Cindy watches him move toward shore. The CAMERA WIDENS and we SEE that on both her hands, she's got her fingers crossed for luck.

EXT. OCEAN - DAWN

251

Matrix gets about forty feet from the waves crashing onto shore. He eases over the side of the raft, slips silently into the water and tows the raft until he reaches the shore.

EXT. SHORE - DAWN

252

Matrix comes up onto the beach, drags the raft to a shielded area, removes the duffel bags, then SLASHES the rubber raft. The raft starts to deflate and he hides the remains under a rock.

Matrix opens his duffel bags and lays his equipment on a rock.

CLOSE ON MATRIX - SERIES OF SHOTS

253

A WEBB BELT is closed over a pair of camouflage fatigue pants...

BLACK COMBAT SURVIVAL BOOTS are tightly laced...

A COMBAT KNIFE is strapped to a wrist sheath and ANOTHER COMBAT KNIFE is attached to a boot...

An ASSAULT EXTRACTION SURVIVAL VEST is fastened over a camouflage shirt...

GRENADES are attached to the vest and AMMO is put into compartments on the vest...

A BANDOLIER of shotgun shells is slung over one shoulder. A SECOND BANDOLIER of magazine clips is slung over the other shoulder...

We now SEE Matrix's face as he applies ANTI-GLARE MAKEUP to his cheekbones...

He slides SHOTGUN SHELLS into a 12 gauge assault shotgun with folding stock...

He slams AMMO CLIPS into the Desert Eagle automatic handgun, the 9mm Uzi submachine gun and the Steyr assault rifle...

He loads FOUR ROCKETS into a LAW M202 ROCKET LAUNCHER and puts it into the duffel bag...

Cont.

He puts the shotgun and assault rifle into the duffel bag, then loads in STICKS OF DYNAMITE after them...

He ATTACHES the bag to the back of his survival vest...

He SLIDES the automatic handgun into his right hip holster and the submachine gun into his left shoulder holster.

MATRIX - FULL SHOT 254

He is now the man we have waited to see. THE COMMANDO.
Matrix glances down at his watch.

INSERT - WATCH 255

00:14:07 and counting.

MATRIX - WIDER 256

Matrix moves toward a cliff, throws up a grappling hook and begins to climb.

CUT TO:

EXT. AIRPORT - VAL VERDE - DAY 257

The airport in Belmonte, Val Verde, is small, hot, tropical.

TWO HISPANICS (tough-looking) are leaning against a '68 Ford parked out in front of the terminal. A THIRD HISPANIC sits inside the Ford.

LOUDSPEAKER

(in Spanish)

Attention. Flight ninety-seven
from Los Angeles, California,
will arrive in approximately
ten minutes.

The two men move off the car and head into the terminal.

INT. FORD - DAY 258

Inside the Ford, the Hispanic opens his revolver and checks the chamber. It's fully loaded.

CUT TO:

EXT. CLIFF - DAY

259

Matrix PULLS himself over the top of the steep cliff, then CRAWLS along the ground until he is hidden by some scrub and brush.

MATRIX - CLOSE

260

He pulls out compact binoculars and looks through them.

MATRIX'S P.O.V.

261

Situated along a grassy plateau about the beach are camouflage nets, machine-gun bunkers, antiaircraft nests and a guard tower. Forty to fifty GUERRILLAS man the positions as jeeps and transport trucks drive to and from some barracks.

The binoculars are tilted higher and Matrix now sees Arius' large, walled estate LOOMING on a hill.

CUT TO:

EXT. VAL VERDE - DAY

262

The DC-10 lands in Val Verde.

CUT TO:

INT. ARIUS' ESTATE - DAY

263

Arius is sitting next to a telephone in the lavish living room. He DRUMS his fingers on a table top, glances at a clock, then looks at Bennett for a long beat.

INT. ROOM - DAY

264

Jenny, using a drawer for leverage, is desperately prying at the shattered board over her window.

EXT. GRASSY PLATEAU (PALOS VERDE) - DAY

265

A guerrilla leans against a tree and pulls a cigarette out of his shirt pocket.

Matrix silently EDGES OUT from behind the tree, PRESSES his left hand against the guerrilla's windpipe and DRIVES a knife with his right hand into the man's belly.

Cont.

Matrix RIPS the knife from the bellybutton all the way up the man's body to his neck.

CUT TO:

INT. VAL VERDE AIRPORT - DAY

266

The two Hispanics wait by the gate, anxiously watching the passengers entering the terminal.

CUT TO:

INT. SEAPLANE - DAY

267

Cindy looks out the seaplane window, nervously trying to locate Matrix somewhere.

CUT TO:

EXT. GRASSY PLATEAU - DAY

268

Three armed GUERRILLAS are manning an antiaircraft nest. Matrix ENTERS THE FRAME, crawling along the outside bottom of the sandbag walls of the nest.

Too low for the guerrillas to see, Matrix leaves a stick of dynamite, then crawls off, running a string fuse along with him.

CUT TO:

INT. VAL VERDE AIRPORT - DAY

269

The final DC-10 passengers have entered the terminal. No Matrix. The two Hispanics glance nervously at each other, then move toward the plane.

INT. DC-10 - DAY

270

(NOTE: In a script change, Henriques' body is no longer stuffed into the luggage compartment, but is slumped on the seat.)

The two Hispanics enter the DC-10 and look around at the stewardesses cleaning up the empty plane.

They watch as a stewardess approaches Henriques, the blanket up to his forehead.

Cont.

She pulls at his shoulder.

STEWARDESS

Sir...Sir.

His body leans toward her, the blanket sliding off him, and Henriques TUMBLES dead onto the floor at the stewardess' feet.

The two Hispanics MOVE QUICKLY out of the plane.

CUT TO:

INT. ARIUS' LIVING ROOM - DAY

271

The phone RINGS and Arius IMMEDIATELY picks it up. He listens for a beat, the blood beginning to drain from his face.

He puts the phone down and looks at Bennett.

ARIUS

Kill her...

Bennett heads out of the living room, moving toward Jenny's room.

CUT TO:

EXT. GRASSY PLATEAU - DAY

272

Matrix is lying next to an enclosed machine gun bunker. He looks at his watch.

INSERT - WATCH

273

00:00:08...00:00:07...00:00:06

CUT TO:

INT. ARIUS' ESTATE - CORRIDOR

274

Bennett pauses in the corridor outside Jenny's room. He pulls the switchblade from his pocket and presses the button.

The sharp steel blade shoots out.

Bennett smiles.

CUT TO:

EXT. GRASSY PLATEAU

73
275

Matrix, still next to the machine gun bunker, is still looking at his watch.

INSERT - WATCH

276

00:00:02...00:00:01...00:00:00.

MATRIX

277

Matrix brings up a lit stick of dynamite, SHOVES it into the small slit on the bunker, then quickly ROLLS away.

BUNKER

278

The bunker EXPLODES.

QUICK CUT TO:

ANTIAIRCRAFT NEST

279

The antiaircraft nest EXPLODES, hurling bodies into the air.

QUICK CUT TO:

GUARD TOWER

280

The GUARD on the guard tower reacts to the explosions, spots Matrix and aims his rifle at him.

Before the guard can pull the trigger, the bottom of the tower EXPLODES, sending the tower and the guard CRASHING to the ground.

QUICK CUT TO:

BARRACKS

281

The barracks EXPLODE, sending SCREAMING men running from a FIREBALL.

CUT TO:

INT. CORRIDOR - DAY

282

Outside of Jenny's room, Bennett's smile dissolves as he listens to the explosions.

Cont.

BENNETT
(in disbelief)
Matrix...

Bennett unlocks and quickly pushes open the door.

He looks around the room. Jenny's gone!

INT. ROOM - DAY

283

His eyes dart to a hole in the board over the window.
He rushes to it.

EXT. ESTATE - DAY

284

Jenny, scared, is standing on a second floor ledge on the outside of the building right next to the hole in the window.

Bennett approaches the kid-size hole in the board and sticks his head through to look out.

Jenny, in a karate move identical to one she learned from Matrix in the opening scenes, delivers a hard kick right at Bennett. WHAP!

Her foot SMASHES into his face, BREAKING his nose.

Jenny loses her grip on the ledge, falls off and lands HARD on the ground below.

ROOM

285

Bennett stumbles backward clutching his face, then he removes his hand. Blood is all over his nose and hand.

In a fury, he SMASHES his foot into the broken board, SHATTERING the rest of it and knocking it out of the window.

EXT. ESTATE GROUNDS - DAY

286

Jenny, on the ground below the window, moves to the side as the boards come CRASHING DOWN near her. Then she SCRAMBLES to a basement door and DISAPPEARS inside.

Bennett jumps to the ground below and chases her.

CUT TO:

INT. GRAUMAN GOOSE - DAY

287

Cindy, watching the fireballs and smoke in the distance, picks up her radio mike.

CINDY

(urgent)

Coast Guard, this is whiskey,
Xray, four, four, eight. Emergency
priority message for
General Frederick Kirby...
COMMANDO!...I say again: COMMANDO!...
Code red at 38 degrees nine minutes
north; 119 degrees 4 minutes west.

Cindy lowers the mike and hits the the throttle, moving the seaplane along the coast closer to the battle.

CUT TO:

EXT. GRASSY PLATEAU - DAY

288

Three GUERRILLAS jump into a jeep to get to the action.

MATRIX

289

Matrix, lying hidden nearby, pulls a pin on a grenade and begins to count.

JEEP

290

The Guerrillas start to pull away in the jeep as Matrix's grenade suddenly lands in the back of the jeep. Boom! the jeep EXPLODES.

TRANSPORT TRUCK

291

Twelve Guerrillas climb into the back of a transport truck and the truck quickly gets underway.

MATRIX AND TRUCK

292

Matrix runs in front of a pair of large gates that lead to the estate.

(PRODUCTION NOTE: These gates are at 5500 Palos Verde Drive). Matrix quickly studies the gates.

Cont.

SUDDENLY, the transport truck with the 12 Guerrillas appears from behind him, SPEEDING STRAIGHT at him.

Matrix gets down on one knee...

The truck gets closer to him...

Like an archer drawing an arrow from his quiver, Matrix draws the rocket launcher out of the duffel bag.

The truck is GETTING VERY CLOSE to him...

Matrix puts the rocket launcher on his shoulder.

The truck is so CLOSE now it FILLS THE SCREEN...

Matrix looks through the sight at the truck...

He very slowly begins to SQUEEZE THE TRIGGER...

The truck is about to MOW HIM DOWN...

A WIDE ANGLE SHOT of the mouth of the rocket launcher makes it look HUGE...

A rocket BLASTS out of the launcher and SAILS right into the front of the truck. KABLOOM!

The truck DISENTEGRATES in a HUGE EXPLOSION.

MATRIX 293

Matrix rolls away as pieces (still on fire) of the exploding truck land all over him.

He brushes himself off and looks at the truck.

MATRIX'S P.O.V. 294

Only a burning shell of the truck remains.

Down the road behind the burning truck, ten more Guerrillas are now running in his direction.

MATRIX 295

Matrix looks back toward the gates, aims the launcher at them and FIRES another rocket.

Cont.

KABLOOM! The gates dissolve into a fire and smoke.

Matrix tosses the launcher aside, then begins to run toward the gates, zigzagging his steps as bullets begin to THUD all around him.

He runs through the smoke and charred remains onto the grounds of Arius' estate.

(PRODUCTION NOTE: From now on we are at the Harcid Lloyd estate.)

EXT. ARIUS' ESTATE - DAY 296

Instead of approaching the estate directly, Matrix moves low along a side trail that runs through shrubbery and foliage next to a barbed wire fence bordering the side of the estate. He is now holding the Steyr assault rifle.

ROOF OF ESTATE 297

TWO GUARDS are on the roof of the estate.

GUARD'S P.O.V. 298

The Guard spots Matrix running along the trail.

MATRIX 299

Bullets start to THUD around Matrix and he DIVES for cover.

MATRIX'S P.O.V. 300

He looks up at the guards on the roof FIRING at him.

MATRIX 301

Suddenly, bullets start EXPLODING around him, coming from the opposite direction.

MATRIX'S P.O.V. 302

He looks behind him and sees the ten Guerrillas that chased him through the gates are still after him.

MATRIX

78
303

Matrix aims the Steyr and FIRES. BLAM! A Guerrilla is BLASTED backward on the trail. BLAM! A Guerrilla is BLASTED backward into two other Guerrillas. BLAM! A Guerrilla is BLASTED off the trail and rolls down the hill.

The remaining Guerrillas DIVE to the brush for cover. BLAM! BLAM! BLAM! BLAM! Matrix FIRES the Steyr at them to keep them down.

Bullets are still continuing to THUD around him from the Guards on the rooftop.

Matrix turns back toward them. BLAM! He BLASTS one, who collapses on the roof. BLAM! He BLASTS the second, who collapses, rolls down the angle roof and falls to the ground.

Matrix gets to his feet, discards the Steyr and RACES along the side trail until he disappears.

CUT TO:

INT. ESTATE BASEMENT - DAY

304

Bennett, pistol in one hand and switchblade in the other, moves silently along the long hallway corridor in the basement.

CLOSE ON BENNETT

305

CRASH! Bennett reacts to a NOISE he hears from somewhere up ahead.

LARGE BASEMENT STORAGE ROOM

306

In a large basement storage room, Jenny looks down at the shattered vase she just knocked over, then looks fearfully toward the door of the storage room.

CUT TO:

EXT. ESTATE - DAY

307

Matrix leaves the trail and comes up toward the back of the estate.

He now is holding the assault shotgun with folding stock and has discarded the duffel bag attached to his vest.

Cont

Matrix carefully looks at a fountain, then moves past it. He hears a twig CRACK, then Matrix WHIRLS around to see a Guerrilla coming out from behind the fountain.

BLAM! Matrix BLASTS him in the chest with the shotgun, KNOCKING him backwards into the water in the fountain.

NEW ANGLES - MATRIX

308-
312

Matrix moves away from the fountain, passes by the tennis court and approaches a large columned gazebo.

He passes it and runs crouching along a dirt path next to a beautiful rectangular lawn that has a hedge running all the way around it.

Matrix is approaching the main part of the house. A Guerrilla runs down some outer steps and comes out on a concrete patio and starts FIRING at Matrix. Matrix, using the hedge for cover, BLASTS him dead.

Matrix jumps onto the concrete patio, passes the dead Guerrilla, RACES up some steps and enters the rose garden.

SUDDENLY a Guerrilla with a flame thrower sees Matrix, starts to turn toward him and begins to SHOOT OUT FLAMES.

As the Guerrilla is turning toward Matrix, Matrix is already hitting the ground, so that the FLAME passes several feet above his head.

Before the Guerrilla can lower the trajectory of the flame, Matrix BLASTS him dead with the shotgun.

CUT TO:

INT. BASEMENT - DAY

313

Jenny is trying to find a space to hide in the storage room.

BENNETT

314

Bennett moves through a basement walkway tunnel, sees a door, silently edges up to it, opens it and looks in the room. There's a safe and wine cellar, but no Jenny.

Cont.

He moves along the walkway tunnel, opens another door and looks in. Some generators and electrical equipment, but no Jenny.

STORAGE ROOM

315

Jenny walks over some suitcases to get to a large trunk.

Suddenly the door opens and Bennett enters the storage room!

BENNETT'S P.O.V.

316

He looks around the storage room!

JENNY

317

Jenny, behind the trunk not far from Bennett, hunches down lower to make sure he can't see her. She can hear him BREATHING.

Her leg brushes against another glass vase.

Jenny doesn't realize it.

The vase starts to tip over.

Bennett, standing at the doorway, looks toward the area where the trunk is.

Jenny's leg tips the vase over and it starts to CRASH to the concrete floor.

Her hand SUDDENLY ENTERS THE FRAME and catches the vase before it hits the concrete.

Bennett, at the doorway, finishes looking around the room and he moves away.

As his footsteps FADE, Jenny closes her eyes and exhales a long breath.

CUT TO:

EXT. ESTATE - DAY

318

In the rear parking area near the kitchen, Matrix goes up some outside steps, then climbs onto the roof.

EXT. ROOF - DAY

319

Matrix RACES along the roof, passing by the dead roof Guard he shot earlier.

Matrix approaches and stands next to the open center of the roof, above the courtyard in the center of the first floor below. Matrix lays his shotgun down onto the roof.

MATRIX'S P.O.V.

320

He sees an OFFICER crossing the courtyard below.

INT. COURTYARD - DAY

321

Matrix JUMPS DOWN onto the Officer and they CRASH onto the floor.

The Officer struggles to get up and Matrix SLAMS his fist into the Officer's face, knocking him against the fountain.

Three SOLDIERS, FIRING their weapons, come at Matrix from the front hall.

Bullets SMASH into the fountain next to Matrix.

In one INCREDIBLY QUICK MOTION, Matrix draws the Uzi submachine gun from his left shoulder holster, drops to a crouch, spins toward the Soldiers and CUTS LOOSE with a BURST from the Uzi.

BOOM BOOM BOOM BOOM BOOM BOOM! The Soldiers are SLICED DOWN.

A CAPTAIN RACES down the circular stairway FIRING his pistol at Matrix.

BOOM BOOM BOOM BOOM BOOM! Matrix BLASTS him with the Uzi and the captain TUMBLES over the railing and FALLS to the floor below.

In the b.c., we SEE ANIUS running through the Garden Room with a submachine gun pointed at Matrix's back.

Matrix hears him coming and DIVES to the side. But Arius has already started FIRING and the bullets WHISTLE BY Matrix.

CLOSE ON MATRIX

312

But the last bullet SLAMS against Matrix's side, forming a red splotch.

MATRIX AND ARIUS

323

Matrix FIRES back, just missing Arius.

Arius RACES to the door and Matrix RACES after him.

Arius, outside the house, RACES by a large picture window. Matrix still inside, levels his Uzi through the window at Arius.

Matrix PULLS the trigger.

CLICK. The ammo clip is empty.

Matrix throws down the Uzi as Arius disappears and Matrix RACES outside.

EXT. ESTATE ROSE GARDEN - DAY

324

Matrix comes outside, and pulls the Desert Eagle automatic handgun out of his hip holster. It's his last weapon.

MATRIX'S P.O.V.

325

Matrix sees Arius go into the Rose Garden and disappear behind a hedge.

MATRIX

326

Matrix enters the Rose Garden and DIVES behind another hedge.

ROSE GARDEN

327

The Rose Garden is a long rectangle with numerous self-contained, multi-shaped thick hedges in the middle of the garden.

Arius is behind a hedge at one end of the garden and Matrix is behind a hedge about sixty feet away at the other end of the garden. There is also a labyrinth of hedges between the two men.

ARIUS

328

Arius rises above his hedge and gives a short BLAST of his submachine gun at the hedge he saw Matrix behind.

MATRIX

329

Matrix watches the bullets BLAST through the hedge near him. He crawls to the side, then rises up and FIRES the automatic handgun at the hedge where he saw Arius. BOOM BOOM BOOM BOOM!

ARIUS

330

Arius watches the bullets BLAST through the hedge near him. He starts crawling to the side and then crawls, following the hedge, toward Matrix. He and Matrix are like cat and mouse.

MATRIX

331

Matrix is crawling, following a hedge, toward Arius. He comes up to the dead Guerrilla with the flame thrower, that Matrix killed in the Rose Garden earlier, then Matrix crawls around him.

ARIUS

332

Arius peers over the top of a hedge.

ARIUS' P.O.V.

333

He sees what looks like movement in a hedge.

ARIUS

334

Arius rises, FIRES his submachine gun at the movement, then quickly lowers himself to the ground. He hears some mumblings.

MATRIX

(c.s.)

Uhhhh...

They are dying sounds.

Arius cautiously rises, gun pointed at the hedge he shot at.

ANOTHER ANGEL

335

About eight feet away from the hedge where Arius is looking, a nozzle edges over the top of the hedge and BLASTS a STREAM OF FLAME right at Arius.

ARIUS

336

The FLAME hits Arius and he SCREAMS. He runs AFLAME through some light bushes, jumps to the patio below, then falls down about eight feet away from a fountain and pool of water.

He crawls slowly toward the water, stretches his hand out, then BURNS to death, his outstretched hand only six inches away from the fountain.

MATRIX

337

Matrix, exhausted, sweating, clothes torn, body bleeding, pulls himself off the ground near the flame thrower and heads for the house.

CUT TO:

INT. BASEMENT STORAGE ROOM - DAY

338

Jenny has been watching the open door of the storage room since Bennett left. She moves from behind the trunk, cautiously tiptoes to the door and looks in the direction Bennett left toward.

JENNY'S P.O.V.

339

She doesn't see him anywhere in the corridor.

JENNY

340

She comes through the doorway and starts to go the opposite direction of the way she looked.

A STEEL BLADE ENTERS THE FRAME, the point of the blade coming to rest on Jenny's forehead.

CUT TO:

INT. ESTATE - DAY

341

With the automatic handgun in his hand, Matrix enters the estate.

GARDEN ROOM

342

He moves silently through the garden room, looking at the dead bodies lying around the courtyard and front hall.

DINING ROOM

343

He cautiously edges along the dining room.

KITCHEN

344

He enters the kitchen, then STOPS COLD. He looks at what's facing him.

Bennett, holding Jenny, has the switchblade PRESSED AGAINST her throat.

Matrix points his handgun right at Bennett.

Bennett pulls Jenny close against his chest and face, shielding himself.

BENNETT

(maniacal)

GO AHEAD, MATRIX, SHOOT!!

Matrix hesitates, then lowers his gun. Jenny STRUGGLES in Bennett's grip.

JENNY

(screams)

DAD!!

BENNETT

(crazed, to Matrix)

GET OUT OF HERE!!

Matrix doesn't move. Bennett grabs Jenny's hair and pulls her head back, exposing her throat even more. He PRESSES the tip of the sharp stiletto against her Adam's apple.

BENNETT

(to Matrix)

GET OUT OR I'LL CUT HER FUCKING THROAT!!

Matrix hesitates a short beat, then he moves back toward the dining room.

DINING ROOM

345

Matrix comes back into the dining room, leans against a wall, then puts his hand down to his wound. The red spotch is larger and wetter than before.

EXT. ESTATE FRONT PARKING AREA - DAY

346

Bennett, with Jenny draped over his neck and shoulders like a towel, RACES out of the front of the estate toward a jeep parked in the front parking area. (NOTE: The rear parking area could also be used.)

INT. DINING ROOM - DAY

347

Matrix hears SOUNDS of a jeep starting outside and he RACES into the front hall.

EXT. ESTATE FRONT PARKING AREA - DAY

348

Matrix RACES outside into the front parking area and sees Bennett driving Jenny away in the jeep.

Matrix RACES into the parking area after them.

CUT TO:

(PRODUCTION NOTE: The secens from here on are to be shot in Palos Verdes.)

EXT. GRASSY PLATEAU - DAY

349

Matrix RACES through the gates he blew up earlier, passes the shell of the blown up transport truck, leaves the road and RUNS over grassy knolls and sand dunes.

JEEP

350

Up ahead in the distance, Bennett RACES the jeep toward the dock.

CLOSE ON MATRIX

351

Matrix's wound is bleeding badly and he begins to STRUGGLE to RUN for the first time.

MATRIX'S P.O.V.

352

Bennett, now dragging Jenny along, has left the jeep and is running along the dock. They stop at Arius' war boat, Bennett cuts the moorings with his knife, then he FORCES Jenny into the boat.

87

DOCK 353

Matrix nears the dock as Bennett tries to start the engines.

The engines start to kick over, then stop.

Matrix RACES onto the foot of the dock.

Bennett desperately tries the engines again. They start!

Matrix RACES toward the end of the dock.

WAR BOAT 354

Bennett edges the war boat away from the dock, then BLASTS the engines and RACES the boat away...

DOCK 355

...just as Matrix reaches the end of the dock.

MATRIX'S P.O.V. 356

Matrix watches the boat RACE away with Jenny.

CLOSE ON MATRIX 357

Matrix has lost her. Bennett's got her...

WIDER FAVORING MATRIX 358

Suddenly, he hears a NOISE and he looks to the side.

SEAPLANE 359

Cindy is RACING her seaplane toward the dock!

DOCK 360

Cindy slows the seaplane as she passes the dock and Matrix grabs onto a ladder.

SEAPLANE 361

with Matrix hanging onto the ladder, Cindy BLASTS the throttle and RACES after Bennett's boat.

MATRIX 362

As the seaplane starts to GO FASTER, Matrix holds onto the ladder and looks at Bennett's boat up ahead.

88

MATRIX'S P.O.V. 363

Bennett's boat is about FORTY YARDS ahead of the seaplane.

INT. SEAPLANE - DAY 364

Cindy PUSHES the throttle FASTER. She watches as the seaplane starts to slowly overtake the boat.

EXT. SEAPLANE - DAY 365

The seaplane is SKIMMING and SKIPPING over the water.

MATRIX 366

The wind and spray SLAP against Matrix as he watches the seaplane closing the gap on the boat.

He climbs from the ladder onto the wing of the plane, the propellers only about five feet away from him.

He CRAWLS along the wing of the plane, the wind WHIPPING at him.

INT. SEAPLANE - DAY 367

Cindy glances out toward Matrix on the wing, then she GRIPS the controls FIRMLY to try to lessen the plane's bouncing.

EXT. OCEAN - DAY 368

The seaplane closes to about FIFTEEN YARDS from the boat.

EXT. BENNETT'S BOAT - DAY 369

Bennett looks behind him and sees the seaplane COMING AFTER HIM.

Trying to steer with one hand, Bennett turns toward the seaplane as the boat bounces and FIRES WILDLY at Matrix on the wing. BLAM! BLAM!

EXT. SEAPLANE - DAY 370

The bullets WHISTLE by Matrix. He continues crawling along the wing until he reaches the very end. He pulls his gun from his holster and aims it toward the boat.

MATRIX'S P.O.V. 371

Matrix tries to aim the gun through the sight, but the bouncing of the seaplane, the bouncing of the boat, and Jenny's nearness to Bennett makes a shot too risky.

89

MATRIX 372

Matrix lowers his gun.

INT. SEAPLANE - DAY 373

Cindy PUSHES the throttle even FASTER.

EXT. OCEAN - DAY 374

The seaplane starts to PULL EVEN with Bennett's boat.

EXT. BENNETT'S BOAT - DAY 375

Bennett looks to the side and sees Cindy in the cockpit almost even with him. Starting to panic, he FIRES WILDLY as he tries to steer the bouncing boat. BLAM! BLAM! BLAM!

EXT. SEAPLANE - DAY 376

A buttet BLASTS into the seaplane body and a second bullet BLASTS into just underneath the cockpit side window.

INT. SEAPLANE - DAY 377

The third bullet SHATTERS the cockpit window and EXPLODES into the cockpit near Cindy's head.

Cindy doesn't flinch a bit, and edges the seaplane ahead of the boat.

EXT. BOAT - DAY 378

Cindy has positioned the seaplane so that the wing Matrix is on is directly over the boat. Bennett sees the underside of the wing above and FIRES into the bottom of it, hoping to hit Matrix. BLAM! BLAM!

EXT. WING - DAY 379

Bullet holes RIP through the wing inches from Matrix's head.

EXT. BOAT - DAY 380

Matrix DIVES off the wing right into the boat directly on top of Bennett!!

They CRASH into Jenny and HIT the floor of the boat.

Matrix grabs Bennett's gun hand and they wrestle for the gun. BLAM!

A shot BLASTS into the fuel tank at the stern of the boat.

WHOOM! There's a small EXPLOSION and the rear of the boat erupts in FLAMES.

Jenny DIVES toward the front of the boat for cover.

The steering wheel, unattended, shifts WILDLY back and forth.

EXT. OCEAN - DAY 381

The boat is bouncing CRAZILY toward a deserted rocky beach.

INSERT - SIGN 382

A large sign on the beach reads "DANGER - U.S. COAST GUARD GUNNERY RANGE."

EXT. OCEAN - DAY 383

Cindy, in the seaplane, watches as both the seaplane and burning boat SPEED RIGHT TOWARD the increasingly LOOMING beach up ahead.

At the last minute, Cindy SWERVES the seaplane to the right, away from the beach.

EXT. BOAT - DAY 384

The burning boat continues to RACE DIRECTLY AT THE RAPIDLY APPROACHING ROCKY BEACH!

Matrix SAVAGELY TWISTS Bennett's wrist hand that holds the gun.

BENNETT

AAAHHH!!

He drops the gun on the floor of the boat.

The boat is JUST ABOUT TO HIT THE BEACH!

Matrix SMASHES Bennett's face with his fist, KNOCKING him down onto the floor near Jenny.

Cont.

The BURNING BOAT narrowly misses the rocks and SLAMS INTO THE BEACH!

Bennett and Jenny are THROWN across the floor and SLAM into the inside wall of the boat.

EXT. BEACH - DAY

385

Matrix, standing, is THROWN OUT of the boat, FLIES through the air and SLAMS into a spongy patch of sand.

CUT TO:

EXT. U.S. COAST GUARD PATROL SHIP - DAY

386

A CAPTAIN on the bridge of a Coast Guard patrol ship looks toward the ship's large guns.

CAPTAIN

Commence target practice...

The guns begin to fire their salvos.

CUT TO:

EXT. BEACH - DAY

387

Matrix groggily gathers himself on the sand. He hears the SOUNDS of incoming rounds and BOOM! BOOM! BOOM! BOOM! Artillery shells EXPLODE on the beach.

EXT. BOAT - DAY

388

Bennett grabs Jenny and hustles her out of the boat, hiding behind the front outside hull of the boat.

EXT. BEACH - DAY

389

Matrix runs to the opposite side of the boat, and crouches down on the sand, then draws his automatic handgun from its holster.

BOOM! BOOM! Some more artillery shells EXPLODE, kicking up sand not too far away.

Bennett, his knife against Jenny, is on one side of the boat. Matrix, holding his gun, is on the other side of the boat.

Cont.

MATRIX
(shouting)
This doesn't involve her,
Bennett. It's just between
you...and me.

An artillery shell EXPLODES near Bennett and Jenny.

CLOSEUP - BENNETT

390

A CLOSEUP of Bennett shows him REACTING disorientedly
to the SOUND, SMOKE AND FLASH of the explosion.

ABRUPT CUT TO:

QUICK FLASHBACK

391

Bennett and Matrix have their faces pressed to the
dirt as a mortar shell EXPLODES near their heads.
Bennett gets up, wildly looks around, then maniacally
FIRES his submachine gun, KILLING three young children
running scared across a Val Verde field.

Matrix rises and SMASHES his rifle butt into Bennett's
face.

CUT BACK TO:

EXT. BEACH - DAY

392

Bennett's crazed mind returns to the present.

MATRIX
Let her go, Bennett and I'll
give you a chance to twist
that knife into me.

The stern of the boat continues to burn as Bennett
considers what Matrix said.

MATRIX
Just what I thought, Bennett,
you're still a yellow
chicken-shit.

Bennett's eyes fill with hate. More shells EXPLODE
nearby.

BENNETT
(screams)
Throw the gun away, Matrix!!

Cont.

Matrix tosses the gun away down the beach. Bennett violently pushes Jenny into the wet sand along the edge of the water.

MATRIX 393

Matrix takes his knife out of his wrist sheath and meets Bennett on the sand in front of the boat.

MATRIX AND BENNETT 394

Matrix and Bennett begin to circle each other.

BENNETT

You're dead...

He feints the knife toward Matrix.

BENNETT

...and so is she.

JENNY 395

Jenny watches the fight in horror.

MATRIX AND BENNETT 396

Bennett jabs with his knife and SLASHES Matrix, causing a bloody cut.

Bennett jabs again. This time Matrix parries the jab, and SLASHES Bennett, causing a bloody cut on him.

They circle each other again, FEINTING jabs at each other.

BOOM! BOOM! Two more shells EXPLODE and kick up sand nearby.

CUT TO:

INT. KIRBY'S COPTER - DAY (TRAVELING) 397

A lieutenant pilots a copter as General Kirby, sitting next to him, speaks into a radio mike. They are flying along the coast of the island, another Army helicopter behind them. They HEAR the SOUNDS of the explosions.

KIRBY

(into mike)

Stop that shelling NOW!

EXT. BEACH - DAY

398

Bennets STABS at Matrix and Matrix grabs his wrist. With his free hand, Matrix STABS at Bennett and Bennett grabs Matrix's wrist.

They are locked hand in hand, staring death into each other's eyes.

JENNY

399

Jenny, watching the fight, notices Matrix's gun on the beach near her and hesitates to pick it up.

MATRIX AND BENNETT

400

Suddenly Matrix falls backward to the ground, pulling Bennett with him and FLIPS Bennett over him HARD to the sand.

Matrix jumps up quickly to finish Bennett. Bennett quickly THROWS SAND in Matrix's eyes.

Matrix, blinded, stumbles badly.

Bennett immediately grabs Matrix's knife hand around the wrist, then SINKS his own knife into Matrix's side.

MATRIX

AAAHHH!

Matrix's eyes go glassy, then he drops his knife. Bennett lets Matrix's wrist go, looks at Matrix's glassy eyes for a beat, then he pulls his knife out of Matrix's side.

Matrix STAGGERS for a beat, then STUMBLES a few steps and drops to one knee against the front outside hull of the boat.

Bennett slowly approaches Matrix from behind, casually feeling the blade of his knife.

He looks at Matrix's wide, unprotected back and Bennett smiles.

Bennett pulls the knife back with his arm, preparing to plunge it into Matrix's back.

CLOSE ON MATRIX

401

Out of Bennett's sight, Matrix slips the knife out of his boot and GRIPS the knife.

MATRIX AND BENNETT

402

BENNETT

Fuck you, asshole...

He PLUNGES the knife down toward Matrix's back.

Matrix moves LIKE LIGHTNING to the side. The knife misses him and GETS STUCK in the hull of the boat.

Matrix turns toward Bennett.

MATRIX

(shaking his head)

No...

Bennett tries desperately to get his knife unstuck from the boat hull, but he can't. Fear FLOODS his eyes.

Matrix moves close to Bennett.

MATRIX

Fuck YOU, asshole...

He DRIVES his knife into Bennett's throat so hard the knife goes through Bennett's neck and comes out the other side.

Still holding the knife, Matrix then DRIVES the knife into the hull of the boat.

The knife STICKS into the hull, holding Bennett's neck there like a thumbtack holds a note on a bulletin board.

BOOM! Suddenly there is another, larger EXPLOSION in the fiery back of the boat and the whole boat EXPLODES into FLAMES, leaving Bennett lost in the fireball.

MATRIX AND JENNY

403

Matrix limps away from the flames, Jenny rushes into his arms and he holds her close. She's crying.

She shows him she was holding his gun.

JENNY

I wanted to shoot...but I
couldn't, I just couldn't.

Matrix looks at her.

Cont.

MATRIX

You know something? I'm glad
you couldn't.

He takes the gun from her and tosses it past the burning
boat into the ocean.

MATRIX'S P.O.V.

404

He sees two Army helicopters approaching from the air
and Cindy bringing her seaplane to the beach.

EXT. BEACH

405

Matrix lies down, his head in Jenny's lap, and tries
to still his bleeding.

The two copters land. Kirby gets out of one and two
medical corpsmen with a stretcher get out of the other.

The corpsmen bring the stretcher to Matrix and gently
ease him onto it. They start to carry him as Jenny
walks alongside.

KIRBY

I just saw what's left of Arius'
estate...You're the best I've
ever known, John...I've saved a
place for you if you want to
join up with me again.

Matrix notices as Cindy joins Jenny standing next to
him. Matrix looks at the two of them, then up at
Kirby.

MATRIX

This was the last one...

The corpsmen carry Matrix into the copter and Jenny
joins him inside.

Kirby and Cindy watch him from outside the chopper.

KIRBY

What about your identities...
Don't you need two more?

MATRIX

No...

Cont.

KIRBY
(confused)
Why not?

Matrix looks at Cindy.

MATRIX
Two might not be enough...

The chopper wings have started and the chopper is preparing to liftoff.

Matrix and Cindy are looking at each other.

The chopper starts to liftoff.

Cindy suddenly RUNS to the chopper and JUMPS in the door as it lifts off.

Matrix puts his arm around her, then he looks back toward Kirby.

Matrix holds up three fingers and smiles.

EXT. OCEAN - DAY

406

Kirby waves good-bye as the chopper rises high above the beach and flies out over the ocean.

FADE OUT

THE END